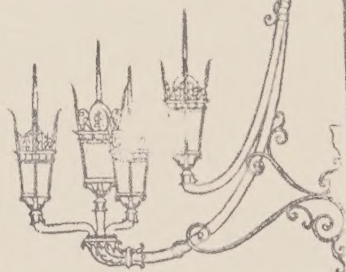



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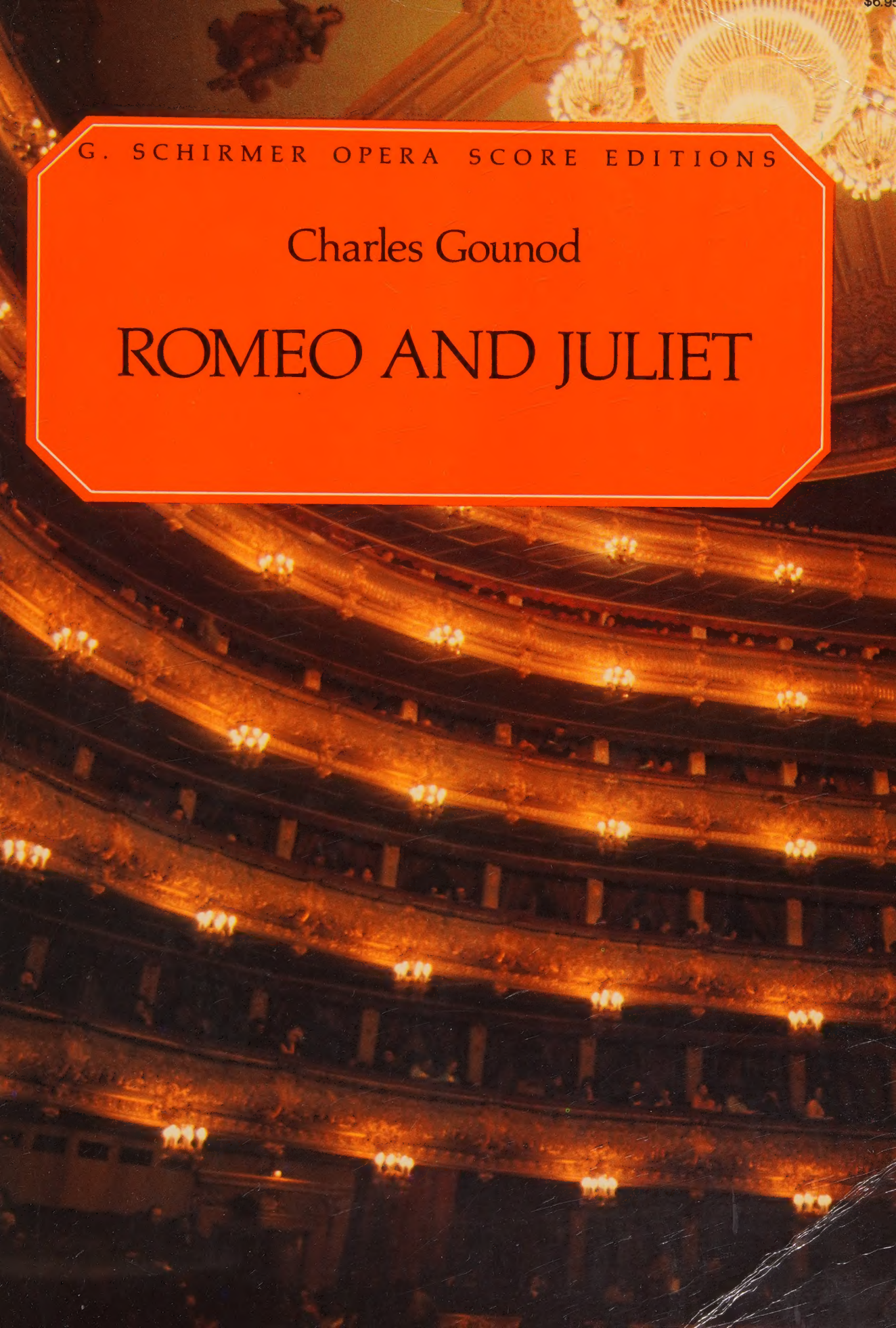
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G. SCHIRMER OPERA SCORE EDITIONS

Charles Gounod

ROMEO AND JULIET



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ROMEO AND JULIET

Opera in Five Acts

Libretto by

J. BARBIER and M. CARRÉ

Music by

CHARLES GOUNOD

The English Version by

DR. THEO. BAKER

With an Essay on the
Story of the Opera by

W. J. HENDERSON



Ed. 454

G. SCHIRMER *New York/London*

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ROMEO AND JULIET.

FIRST PERFORMED AT THE THÉÂTRE LYRIQUE, PARIS, APRIL 27, 1867.

Characters of the Drama,

With the Original Cast as presented at the first Performance.

JULIET	Soprano	Mme. CARVALHO
STEPHANO	Soprano	Mme. DARAM
GERTRUDE	Mezzo-soprano	Mme. DUCLOS
ROMEO	Tenor	M. MICHOT
TYBALT	Tenor	M. PUGET
BENVOLIO	Tenor	M. LAURENT
MERCU IO	Baritone	M. BARRÉ
PARIS	Baritone	M. LAVEISSIÈRE
GREGORIO	Baritone	M. TROY (jeune)
CAPULET	Basso cantante	M TROY
FRIAR LAURENCE	Bass	M. CAZAUX
THE DUKE	Bass	M. CHRISTOPHE

Guests of the Capulets; Relatives and Retainers of
the Capulets and Montagues.

SCENE, VERONA.

ACT I.—CAPULET'S PALACE. ACT II.—THE GARDEN OF JULIET. ACT III.—THE CELL
OF FRIAR LAURENCE; THEN A PUBLIC SQUARE BEFORE CAPULET'S PALACE.
ACT IV.—JULIET'S CHAMBER. ACT V.—TOMB OF THE CAPULETS.

“Romeo and Juliet.”

Charles Gounod was born in Paris, June 17, 1818, and died in that city, October 18, 1893. His “Roméo et Juliette” occupies the second position of merit on the brief list of his operas, the first place, of course, being awarded to “Faust”. The excellence of the libretto of the latter opera naturally led Gounod to go to its makers, when he conceived the desire to write a lyric work on the familiar love-tragedy of Shakespeare. That he should have entertained such an idea was almost inevitable, for he must have felt that the situations of the story offered abundant opportunities for the composition of pure lyric music, in which he excelled. The tragedy of

"Romeo and Juliet" had tempted many opera-composers before Gounod. Among them may be mentioned Dalayrac, Steibelt, Zingarelli, Vaccai, Bellini, and Marchetti, while Hector Berlioz had made it the subject of a dramatic symphony. The librettists of "Faust", Jules Barbier and Michael Carré, arranged the book, which some dramatic critics have praised as being an admirable adaptation of Shakespeare's play. Mlle. de Bovet, a French biographer of Gounod, has very sensibly said, however, that "all Jules Barbier's cleverness could not make the plot other than a love-duet, or rather a succession of love-duets".

While this is true, it is also a fact that the libretto presents the salient incidents of Shakespeare's tragedy in a compact and well-connected manner. In the endeavor to increase the number of parts for young women singers, the librettists introduced Stephano, the page, a character not found in the original play, and having no necessary connection with the story.

They may be forgiven this concession to the demands of operatic tradition, for the sake of the other excellences of their work. Gounod's music has been censured for its monotony, and the critics have generally agreed that this is due to the continual love-duet. A more pointed criticism is that which notes the similarity in the general style of these love-passages to those in "Faust". This similarity cannot well be questioned, and it forces comparisons which are not favorable to the music of "Romeo and Juliet". The love-scenes in "Faust" are the products of genuine inspiration, and they rise to a level of real greatness, seldom attained by the music of "Romeo and Juliet".

In regard to this aspect of the work, M. Arthur Pougin has well said: "If one wished to enter into what might be called a psychological analysis of the score, it would be necessary to discover how great were the difficulties of the composer in writing 'Romeo' without repeating himself, after having written 'Faust'. For, although the subjects of the two works differ widely, we see the same situations reproduced in each, under the same scenic conditions, and the stumbling-block was all the more troublesome, since these situations were the most salient ones, and constituted, as it were, the very core of the dramatic action. Witness the balcony-scene of 'Romeo' and the garden-scene of 'Faust', or the duel of Romeo and Tybalt, with the death of the latter in the first, and the duel of Faust and Valentine, also mortal, in the second. Truly, a musician must have a singular power, a very remarkable faculty of reiteration, to attempt, successfully, such a repetition of similar episodes."

Gounod was not the only man of high ability who attempted to do a second time what he had done at first to perfection. His failure to equal his first performance is certainly a demonstration of the limited power of his imagination; but, outside of the ranks of geniuses of the first order, such as Shakespeare and Goethe, no one has produced a second work so similar in character to a first, and yet so crowded with new beauties, as Gounod did in his "Romeo and Juliet". It is, beyond dispute, an opera of genuine and notable beauty. In the hands of artists, this work never fails to touch the heart of public enthusiasm; and in America, it has certainly grown greatly in favor since, in recent years, it has been performed by a company of singers of the first rank.

It would be uncomplimentary to the reader to tell the familiar story of "Romeo and Juliet", but it is necessary to outline it as it is given in the libretto of Barbier and Carré. The prelude contains a scene in which all the characters are grouped on the stage, and reference is made to the unhappy feud between the houses of Montague and Capulet. The first act takes place in the home of the Capulets. A ball is in progress in honor of Juliet's début in society. Juliet is formally introduced by her father, and subsequently expresses her happiness in the vocal waltz. To the ball, as maskers, come Romeo, Mercutio, and some of their friends. The first meeting of Romeo and Juliet takes place, and love at first sight follows. The appearance of Tybalt, who recognizes Romeo, gives rise to some dialogue, revealing to the lovers the identity of their respective families. Romeo and his friends leave the ball.

In the second act, we have the familiar balcony-scene of the Shakespearean drama. The interview of the lovers is briefly interrupted by the passage of the watch, whose suspicions of the presence of a stranger in the grounds are put to rest by the nurse. The love-scene then continues till the fall of the curtain. In the following scene, Romeo and Juliet go to the cell of Friar Laurence, and are married. In the third act, the feud between the two houses breaks out. Stephano, Romeo's page, fights with Tybalt, and Mercutio also fights with him, and is slain. Tybalt tries to force a quarrel with Romeo, but he declines the combat, until he is impelled to take vengeance for the death of Mercutio, his kinsman. Then he kills Tybalt, and is instantly overcome with horror and remorse, because Tybalt is Juliet's cousin. The Duke arrives upon the scene, and Capulet lays his complaint before him. The Duke sentences Romeo to exile, but the young man declares that he prefers death.

The rising of the curtain on the fourth act discovers Romeo and Juliet together in Juliet's chamber. Their love-scene is ended by the breaking of day, and Romeo is compelled to depart. Capulet enters and informs his daughter that he has chosen for her a husband, the Count Paris. In despair, she asks the aid of the Friar, who is present. He gives her a phial containing a drug to put her in a condition closely resembling death. The final scene shows us Juliet in her tomb. Romeo, returning to seek her, finds her, as he believes, dead. He slays himself, but before he breathes his last, Juliet revives, and the lovers join in one final outburst of despairing love before both die. It will be seen from this outline that the librettists succeeded in preserving the entire tragic action of the original play, while omitting the lighter scenes, such as those of Juliet with her mother and the nurse.

It is not necessary to enter into a detailed consideration of the music, which is very well able to speak for itself. In the first act, the most melodious and pleasing numbers are the solo of Capulet, the song of Mercutio describing Queen Mab, Juliet's waltz-song, and the first duet of the lovers. The waltz-song is a mere exhibition-aria, altogether out of place, and inserted only out of deference to a long-established custom. The second act consists almost wholly of the balcony-scene, and here Gounod's ability as a lyric writer is delightfully displayed. The music is, perhaps, a little too sentimental and not sufficiently passionate, but it is melodious and poetic. In the next scene, there is nothing remarkable, though the passage sung after the wedding usually pleases the hearers.

The following scene, in which Mercutio and Tybalt are killed, leans somewhat toward the style of Meyerbeer, but it lacks the theatrical vigor of that composer. On the other hand, the declamatory air of the tenor at its close is one of Gounod's most effective passages. In the fourth act, the composer is indeed at home, and here we meet with the most satisfying music of the opera. The duet, "Non, ce n'est pas le jour", is a finely dramatic piece of composition, and ranks with the best products of its writer's imagination. In the remainder of the opera, the only things to which especial attention need be called, are the charming orchestral accompaniment to Friar Laurence's announcement of his plan to save Juliet—heard again when she sleeps in the tomb—and the final love-duet.

"Roméo et Juliette" was produced at the Théâtre Lyrique, Paris, April 27, 1867, with Mme. Miolan-Carvalho as Juliet, and M. Michot as Romeo. The role of Juliet has been one of Mme. Adelina Patti's favorites, but the best cast of "Romeo and Juliet" in recent times, and probably the best ever brought together, was that of the Metropolitan Opera House at the opening of the season of 1894-95. It consisted of Mme. Melba as Juliet, Mlle. de Vigne as Stephano, Mlle. Bauermeister as the Nurse, M. Jean de Reszké as Romeo, M. Edouard de Reszké as Friar Laurence, M. Plançon as Capulet, Signor Gromzeski as Mercutio, M. Castelmarty as the Duke, and M. Mauguiere as Tybalt.

W. J. HENDERSON.

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Romeo and Juliet.

Overture-Prologue

with Chorus.

CHARLES GOUNOD.

Allegro maestoso.

Sopranos I & II.

Tenors.

Basses.

Chorus.

Allegro maestoso. (♩ = 84)

Piano.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a tempo marking of 'Allegro' (Al.) and a measure rest of 12. The second system has a measure rest of 12. The third system has a measure rest of 12. The fourth system has a measure rest of 12 and a dynamic marking of 'ff'. The fifth system has a measure rest of 12 and a dynamic marking of 'ff'. The sixth system has a measure rest of 12 and a dynamic marking of 'ff'. The seventh system has a measure rest of 12 and a dynamic marking of 'ff'. The notation also includes various musical symbols such as notes, rests, and dynamic markings.

Allegro (Al.)

ff

Tempo I.

ff



ff *ff* *ff* *fff*

fff *fff* *Cresc.*

(Curtain rises.) *Andante.* ♩ = 60

p *pp*

*) SOPRANOS I&II.

TENORS.

BASSES.

Chorus.

Vé - ro - ne vit ja -
Two house-holds, no-ble

Vé - ro - ne vit ja -
Two house-holds, no-ble

Vé - ro - ne vit ja -
Two house-holds, no-ble

pp *f* *pp* *f* *f* *l'acompte ad lib.*

Cresc. *

*) This Chorus is to be sung by all the artists who interpret the *solis* of this score.

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca-pu - lets, -
 both, in Vé-ro - na's fair cit - y, From an-cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca-pu - lets, -
 both, in Ve-ro - na's fair cit - y, From an-cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, les Ca-pu - lets,
 both, in Ve-ro - na's fair cit - y, From an-cient grudge break to new fray,

(Orch.)
f
ad lib. *

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

ad lib.

ter le seuil de ses pa - lais. - Comme un rayon ver -
 found the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. - Comme un rayon ver -
 found the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. Comme un rayon ver -
 found the traf - fic of our play. From forth the fa - tal

(Orch.)
f
ad lib.

cresc. -
 meil brille en un ciel d'o - ra - ge, Ju - li - et - te pa - rut, -
 loins of foe-men so di - vid - ed, Take their life chil-dren twain,
cresc. -
 meil brille en un ciel d'o - ra - ge, Ju - li - et - te pa - rut, -
 loins of foe-men so di - vid - ed, Take their life chil-dren twain,
cresc. -
 meil brille en un ciel d'o - ra - ge, Ju - li - et - te pa - rut, -
 loins of foe-men so di - vid - ed, Take their life chil-dren twain,
cresc. -

pp
 et Ro - mé - o l'ai - ma! Et tous deux, ou - bli -
 Ro - meo and Ju - liet fair; Pa - rents' rage, mor - tal
pp
 et Ro - mé - o l'ai - ma! Et tous deux, ou - bli -
 Ro - meo and Ju - liet fair; Pa - rents' rage, mor - tal
pp
 et Ro - mé - o l'ai - ma! Et tous deux, ou - bli -
 Ro - meo and Ju - liet fair; Pa - rents' rage, mor - tal
p (Orch.)

cresc. * *dim.*
 ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
 hate, were naught to them love - guid - ed, For e - qual love their hearts did
cresc. * *dim.*
 ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
 hate, were naught to them love - guid - ed, For e - qual love their hearts did
cresc. * *dim.*
 ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
 hate, were naught to them love - guid - ed, For e - qual love their hearts did
cresc. * *dim.*

ma! — share! —

Sort fu - nes - te! Hap - less lov - ers!

a - veu - gles co - Full sad was their

ma! — share! —

Sort fu - nes - te! Hap - less lov - ers!

a - veu - gles co - Full sad was their

ma! — share! —

Sort fu - nes - te! Hap - less lov - ers!

a - veu - gles co - Full sad was their

(Orch.)

lè - res! end - ing,

Ces mal - heu - reux a - mants pa - yè - rent de leurs pas - sage of their death - mark'd

lè - res! end - ing,

Ces mal - heu - reux a - mants pa - yè - rent de leurs pas - sage of their death - mark'd

lè - res! end - ing,

Ces mal - heu - reux a - mants pa - yè - rent de leurs pas - sage of their death - mark'd

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent love! — A - lone their sac - ri - fice heart - rend - ing The hate of

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent love! — A - lone their sac - ri - fice heart - rend - ing The hate of

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent love! — A - lone their sac - ri - fice heart - rend - ing The hate of

[illegible]

No 1. The Capulets' Ball.

Introduction.

Allegro maestoso.

Juliet.

Tybalt.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Piano.

Allegro maestoso. (♩. = 56)

*ff**p**cresc.*

(Curtain rises.)

ff

SOPRANOS.

TENORS.

BASSES.

Chorus.

p

L'heu - re s'en - vo - le Joy - euse et
Swift hours of plea - sure Pass - to gay

p

L'heu - re s'en - vo - le Joy - euse et
Swift hours of plea - sure Pass to gay

p

L'heu - re s'en - vo - le Joy - euse et
Swift hours of plea - sure Pass to gay

fol - le, Au pas - sage il faut la sai - sir,
mea - sure, Oh, en - joy them, while on - they fly!

fol - le, Au pas - sage il faut la sai - sir,
mea - sure, Oh, en - joy them while on they fly!

cresc.

Cueil - lons les ro - ses Pour nous é - clo - ses Dans la
 Ros - es are blush - ing, Fair fac - es flush - ing, Why for -

cresc.

Cueil - lons les ro - ses Pour nous é - clo - ses Dans la
 Ros - es are blush - ing, Fair fac - es flush - ing, Why for -

cresc.

dim. *p*

joie - et dans le plai - sir.
 bear, when all may en - joy?

dim. *p*

joie - et dans le plai - sir.
 bear, when all may en - joy?

dim. *ff*

p TENORS.

Chœur fan - tas - que Des a - mours Sous le
 Hap - py masks that kiss fair maid, But re -

p BASSES.

Chœur fan - tas - que Des a - mours Sous le
 Hap - py masks that kiss fair maid, But re -

p

mas - que De - ve - lours, Ton - em - pi - re Nous at -
 mind of charm they shade; Half - con - ceal - ing, Half - re -

mas - que De - ve - lours, Ton - em - pi - re Nous at -
 mind of charm they shade; Half - con - ceal - ing, Half - re -

ti - re D'un - sou - ri - re, D'un - re - gard!
 veal - ing Love in - ev - 'ry charm - ar - ray'd!

ti - re D'un - sou - ri - re, D'un - re - gard!
 veal - ing Love in - ev - 'ry charm - ar - ray'd!

Et com - pli - ce Le cœur glis - se Au ca -
Sli - ly steal - ing, Soft com - pel - ling, All too

p *p* *cresc.* *cresc.*

pri - ce Du ha - sard!
will - ing Hearts in - vade!

dim. *p* *dim.* *p*

pri - ce Du ha - sard!
will - ing Hearts in - vade!

p *ff*

p SOPRANOS.

Nuit d'i - vres - se! Fol - le nuit! L'on nous
 Night of fan - cy, wan - ton night, All thy

p

pres - se, L'on nous suit! Le moins ten - dre Va se
 stars to love in - vite. Sweet laugh call - ing, Light foot

*Red. **

ren - dre Et se pren - dre Dans nos rêts!
 fall - ing, Sense - en - thrall - ing Well or ill!

*Red. **

De la bel - le Qui l'ap - pel - le, Tout ré -
 Won - by ten - der Beau - ty's splen - dor All sur -

cresc.

vè - le Les at - traits!
 ren - der To her will!

dim.

p SOPRANOS.

L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -
 Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

p TENORS.

L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -
 Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

p BASSES.

L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -
 Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

sage il faut la sai - sir, Cueil - lons les ro - ses
 joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses
 joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses
 joy them while on they fly! Ros - es are blush - ing,

cresc.

Pour nous é clo - ses Dans la joie et dans le plai - sir.
 Fair fac - es flush - ing, Why for - bear, when all may en - joy?

cresc.

Pour nous é clo - ses Dans la joie et dans le plai - sir.
 Fair fac - es flush - ing, Why for - bear, when all may en - joy?

cresc.

Pour nous é clo - ses Dans la joie et dans le plai - sir.
 Fair fac - es flush - ing, Why for - bear, when all may en - joy?

*cresc.**p*

p

Cueil - lons, cueil - lons les ro - - ses Pour nous,
 Swift hours, swift hours of plea - - sure, Fly - ing

p

Cueil - lons, cueil - lons les ro - - ses Pour nous,
 Swift hours, swift hours of plea - - sure, Fly - ing

p

Cueil - lons, cueil - lons les ro - - ses Pour nous,
 Swift hours, swift hours of plea - - sure, Fly - ing

pour nous é - clo - - ses Dans la joie et
 pass to gay mea - - sure, Oh, en - joy them

pour nous é - clo - - ses Dans la joie et
 pass to gay mea - - sure, Oh, en - joy them

pour nous é - clo - - ses Dans la joie et
 pass to gay mea - - sure, Oh, en - joy them

dans le plai - sir, Dans la joie et dans le plai -
 while on they fly, Oh, en - joy them while on they

dans le plai - sir, Dans la joie et dans le plai -
 while on they fly, Oh, en - joy them while on they

dans le plai - sir, Dans la joie et dans le plai -
 while on they fly, Oh, en - joy them while on they

sir. fly! *p* Cueil-lons les ro - ses Pour nous é - clo - ses
 Ros - es are blush - ing, Fair fac - es flush - ing, *cresc.*

sir. fly! *p* Cueil-lons les ro - ses Pour nous é - clo - ses
 Ros - es are blush - ing, Fair fac - es flush - ing, *cresc.*

sir. fly! *p* Cueil-lons les ro - ses Pour nous é - clo - ses
 Ros - es are blush - ing, Fair fac - es flush - ing, *cresc.*

h. *p* *cresc.* *Red.* * *Red.* *

Dans la joie et dans le plai - sir. Dans
 Why for - bear, when all may en - joy, why

Dans la joie et dans le plai - sir, Dans
 Why for - bear, when all may en - joy, why

Dans la joie et dans le plai - sir, Dans
 Why for - bear, when all may en - joy, why

f

la - joie et dans le plai - sir!
 for - bear, when all may en - joy?

la - joie et dans le plai - sir!
 for - bear, when all may en - joy?

la - joie et dans le plai - sir!
 for - bear, when all may en - joy?

ff

Allegretto. (♩ = 92)

Tybalt.

Eh! bien' cher Pà-ris! —
How now, my dear Pa - ris!

que vous sem - ble
Art thou gaz - ing

Paris.

De la fê - te des Ca - pu - lets? —
On our fest - al and fair ar - ray? —

Ri - chesse et beauté tout en -
What rich - es and beau - ty a -

sem - ble Sont les hò - tes de ce pa - lais! —
 maz - ing Are with - in this pal - ace to - day! —

Tybalt.

Vous n'en voy-ez pas la mer - veil - le, Le tré - sor u - nique et sans
 But as yet no note hast thou tak - en Of the rar - est trea - sure we

p *cresc.*

Paris.

prix, Qu'on des - tine à l'heureux Pâ - ris. — Si mon cœur en -
 own, That is — des-tin'd for thee a - lone! — If naught yet my

dim. *p*

co - re som-meil-le, Le moment est proche où l'a - mour Viendra l'éveil - ler à son
 heart could a - wak - en, Now the time is near that shall move It to a - wak - en un-to

Tybalt.

tour. — Il sé - veil - le - ra, — il sé - veil - le - ra, je l'es-pè -
 love! — It shall yet a - wake, — it shall yet a - wake, or I won -

3/4

Lo stesso movimento.

re: Re - gar - dez! _____
 der: On - ly see! _____

re - gar - dez! la voi - ci, con - dui - te par son
 on - ly see! by the hand her fa - ther leads her

cresc.

pè - re.
 yon - der!

Capulet.

Moderato (♩ = 76)

Soy-ez les bien - ve -
 I bid ye wel - come

nus, a - mis dans ma mai - son! A cet - te fê - te de fa -
 all, my friends, within my home! This is a joy - ful cel - e -

mil - le, La joie est de sai - son, la joie est de sai -
bra - tion, This day whereon ye come, this day where-on ye

son! Pa - reil jour vit naî - tre ma fil - le! Mon cœur bat de plai -
come! And my heart beats high in e - la-tion, For on this day was

cresc.

sir en - core en y son - geant! Mais ex - cu - sez ma ten-dresse in - dis -
born my on - ly daughter dear! Par-don, I pray you, a fa - ther's fond

dim.

crê - - te - Voi - ci ma Ju - li - et - te! Ac-ueil-lez -
heart! You see my daughter Ju - liet! May you re -

Andante. (♩ = 54)

la d'un re-gard in-dul - gent.
gard her in-dul-gent-ly here!

pp

pp TENORS. (admiringly.)

Ah! qu'elle est bel - le!
Ah! she is charm - ing!

ah! qu'elle est bel - le! On di -
Ah! she is charm - ing! She ap -

pp BASSES.

Ah! qu'elle est bel - le!
Ah! she is charm - ing!

ah! qu'elle est bel - le! On di -
Ah! she is charm - ing! She ap -

rait u - ne fleur nou - vel - le Qui s'é - pa - nou - it au ma - tin.
pears like an op' - ning flow - er That un - folds in morn - ing so bright.

rait u - ne fleur nou - vel - le Qui s'é - pa - nou - it au ma - tin.
pears like an op' - ning flow - er That un - folds in morn - ing so bright.

SOPRANOS

Ah! qu'elle est bel - le!
Ah! she is charm - ing!

ah! qu'elle est bel - le! El - le
Ah! she is charm - ing! On her

sem - ble por - ter en el - le Tou - tes les fa - veurs du des - tin.
way kind - ly fate doth show - er Ev - 'ry boon that heart can de - light.

*cresc.**dim.**p cresc. molto*

f *pp* **Allegro.**

Ah! qu'elle est bel - le! qu'elle est bel - le!
 Ah! she is charm-ing! she is charm-ing!

f **TENORS.** *pp*

Ah! qu'elle est bel - le! qu'elle est bel - le!
 Ah! she is charm-ing! she is charm-ing!

f **BASSES.** *pp*

f *pp* *p* **Allegro. (♩=60.)** *cresc. molto*

ff *

Juliet.

E - cou - tez! é - cou - tez! C'est le son
 On - ly hear! On - ly hear! How the tones

des in - stru - ments joy - eux Qui nous ap - pelle et nous con -
 air - i - ly ring and rise! How they in - vite, woo - ing - ly

vi - blend - el! Ah!
 Ah!

p *cresc.* *f*

Tout un monde en - chan -
All a - round fai - ry -

pp

té sem - ble naître à mes yeux!
land seems to ra - vish mine eyes! —

p

Tout me fête et m'en - i - vre,
Danc - ers wend - ing, Gal - lants bend - ing,

cresc.

Tout me fête et m'en - i - vre!
In one vi - sion un - end - ing!

dim. *p*

3 2 1

And.

Very High

Et mon â - me ra - vi -
And my heart all a glow -

*

e S'é - lan - ce dans la vi -
ing, In rap - ture o - ver - flow - ing,

cresc.

Com - me loi - seau s'en - vole aux cieux, com - me l'oi -
Fain would it soar to gain yon skies, fain would it

f

seau s'en - vo - le, s'en - vole aux
soar to gain, to gain yon

cieux!
skies!

ff

Allegro. (♩. 60.)

Capulet.

Al - lons! jeu - nes gens! Al -
A hall! mer - ry men! A

f

lons! bel - les da - mes! Aux plus - di - li - gents Ces yeux - pleins de -
hall! bon - ny la - dies! Who will - not - be - won - Where beau - ty - ar -

dim. *p*

flam - mes! Ces yeux, ces yeux pleins de flam - mes!
ray'd is? Be won, where beau - ty - ar ray'd is?

f
Nar - gue! nar - gue des cen - seurs, Qui gron - dent, qui
Down them, down them, grum - blers all, Who're chid - ing, who're

f *p* *p*

gron - dent, qui gron - dent sans ces - se! Fê - tez la jeu - nes - se! Fê -
chid - ing, who're chid - ing for ev - er! Fair youth is in fa - vor, fair

p

tez la jeu - nes - se! Fê - téz la jeu - nes - se, Et place aux dan -
youth is in fa - vor, fair youth is in fa - vor! Make way for the

seurs! _____
ball! _____

f

Qui reste à sa place Et ne dan - se pas, De quelque dis -
An - y la - dy here Who is dain - ty now, She doth wear a

p

grâ - ce Fait l'a - veu tout bas! Qui reste à sa place Et ne dan - se
corn Up - on her toe, I vow! An - y la - dy here Who is dain - ty

pas, De quel-que dis - grâ - ce Fait l'a - veu tout bas! Ô re - gret ex -
now, She doth wear a corn Up - on her toe, I vow! By'r La - dy! My

trê-me! Quand j'é - tais moins vieux, Je gui - dais moi - mê - me Vos é - bats jo -
day for a mea - sure is gone, Tho' gal - lant more gay nev - er vis - or put

yeux! Les dou - ces pa - ro - les Ne me contaient rien! Que
on! To la - dy's ear oft I a love - tale would tell, And

d'a - veux fri - vo - les Dont je me sou - viens!
whis - per - ing soft, I could please her right well!

0 Gone fol - les an - né - es Qu'em - por -
 la - dy and lov - er! My beard

te le temps! 0 fleurs du prin - temps À ja -
 now is hoar; Un mask me no more, My gay

mais fa - né - es! Al - lons! jeu - nes gens! Al -
 time is o - ver! A hall! mer - ry men! A

lons! bel - les da - mes! Aux plus di - li - gents Ces yeux - pleins de -
 hall! bon - ny la - dies! Who will not be won Where beau - ty ar -

flam - mes! Ces yeux, ces yeux pleins de flam - mes!
 ray'd is! Be won, where beau - ty ar - ray'd is!

dim. *p* *f* *Here* *f* *dim.* *p*

f Nar - gue! nar - gue! des cen - seurs, Qui gron-dent, qui
Down them, down them, grum- bles all, Who're chid-ing, who're

gron-dent, qui gron-dent sans ces-se! Fê - tez la jeu - nes-se! Fê -
chid-ing, who're chid-ing for ev - er! Fair youth is in fa - vor, fair

tez la jeu - nes-se! Fê - tez la jeu - nes-se, Et place aux dan -
youth is in fa - vor, fair youth is in fa - vor! Make way for the

seurs, Et place aux dan - seurs, Et pla -
ball, make way for the ball, make way - ce

aux for dan - seurs!
the ball!

a tempo.

ff

ff SOPRANOS.

Nar - gue! nar - gue des — cen — seurs, Qui grondent, qui grondent, qui
Down them, down them, grum - blers all, — Who're chid-ing, who're chid-ing, who're

ff TENORS.

Nar - gue! nar - gue des — cen — seurs, Qui grondent, qui grondent, qui
Down them, down them, grum - blers all, — Who're chid-ing, who're chid-ing, who're

ff BASSES.

Nar - gue! nar - gue des — cen — seurs, Qui grondent, qui grondent, qui
Down them, down them, grum - blers all, — Who're chid-ing, who're chid-ing, who're

gron - dent sans ces - se! Fê - tons la_ jeu - nes - se! Fê - tons la_ jeu -
chid - ing for ev - er! Fair youth is_ in_ fa - vor, fair youth is_ in_

gron - dent sans ces - se! Fê - tons la_ jeu - nes - se! Fê - tons la_ jeu -
chid - ing for ev - er! Fair youth is_ in_ fa - vor, fair youth is_ in_

nes - se! Fê - tons la_ jeu - nes - se, Et_ place aux dan - seurs, Et
fa - vor, fair youth is_ in_ fa - vor! Make way for_ the_ ball, — make

nes - se! Fê - tons la_ jeu - nes - se, Et_ place aux dan - seurs, Et
fa - vor, fair youth is_ in_ fa - vor! Make way for_ the_ ball, — make

place way aux for dan seurs! the ball!

place way aux for dan seurs! the ball!

ff

f *p*

dim.

p.

13203

Detailed description: This is a musical score for a song. It features three vocal staves at the top, each with the lyrics 'place way aux for dan seurs! the ball!'. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts are written in treble and bass clefs. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass). The piano part includes dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *dim.* (diminuendo). The score is divided into several measures, with some measures containing rests for the vocalists. The bottom of the page shows the number '13203'.

Mercutio. *Recit.* *Moderato.*

En - fin la place est libre, a - mis!
My friends, we are a - lone, at last!

Piano.

Romeo.

Non, non, vous l'a - vez pro -
No, no, for your word you

Pour un in - stant qu'il soit per-mis d'o - ter son masque.
Now I may doff my vis - or for a mo - ment on - ly.

mis! Soy - ons pru - dents! i - ci nul ne doit nous con - naî - tre!
pass'd! Let us be - ware, for here to be known were dis - as - ter!

Quittons cet - te mai - son sans en bra - ver le mai -
Now let us leave the house be - fore we brave its mas -

Mercutio.

Bah!_
Bah!_

— si les Ca - pu-lets sont gens à se fà - cher, C'est là - che - té de nous ca -
 — If they think we came to quar - rel or de - ride, We should be cow'rds were we to

Tempo moderato. *ben ritmato.*

cher, Car nous a-vonstous là de quoi leur te-nir tê - te!
 hide; For ev-'ry man of us has where-with-al to curb them!

f
 Oui, nous a-vonstous là de quoi leur te-nir tê - te! —
 Ay, ev-'ry man of us has where-withal to curb them! —

f *p* *dim.* *p*

f *p* *dim.* *p*

Romeo.**Recit.**

Mieux eût va - lu, ne pas nous mè -
 Bet-ter by far, we nev-er had

Mercutio. Andante.**Romeo. (mysteriously.)**

ler à la fê - te! Pour - quoi? J'ai fait un rê - ve!
 come to dis-turb them! For why? I have been dream - ing!

Mercutio. (with feigned terror.)**Allegro.**

ô ——— présage a - lar - mant!
 Oh! ——— a warn-ing of doom!

(drolly.)**Romeo. (astonished.)**

La rei - ne Mab t'a vi - si - té! Com - ment?
 'Tis from Queen Mab you've had a call! From whom?

No 2. Ballade of Queen Mab.

Allegro. (♩ = 100)

Mercutio.

Mab,
Mab, la
the

Piano.

*pp leggerissimo.*rei - ne des men - son - ges, Pré - side aux son -
queen of dreams and vi - sions, Of vain il - lu -*pp*ges. Plus le - gè - re, plus le - gè - re que le
sions. E - ven light - er, e - ven light - er than thevent De - ce - vant, A tra - vers l'es -
breeze O'er the trees, On thro' night - ly*pp**pp*pa - ce, A tra - vers la nuit, El - le
spac - es She a - thwart the skies Ev - er

pas - se, El - le fuit, El - le pas - se, El - le
pass - es, Ev - er flies, ev - er pass - es, ev - er

fuit, El - le pas - se, El - le
flies, ev - er pass - es, ev - er

fuit! Son char, que l'a-tô-me ra -
flies! Her team is of a-tom-ies

p

pide En - traî - ne dans l'é - ther lim - pi - de, Fut
twain, Her trac - es are than cob - web fin - er, Her

fait d'u - ne noi - set - te vi - de Parver de ter - re, le char - ron! Les har -
car is from squir - rel, the join - er, And of a ha - zel - nut 'tis made! For a

pp

nais, sub-ti - le den - telle, Ont e - té dé - cou - pés dans l'ai -
top a grass-hop-per's wing, And a this - tle-down spring! Her driv -

le De quel - que ver - te sau - te rel - le Par son co -
er, A small grey gnat, he made the cov - er, That she may

cher, le mou-che - ron! Un os de gril-lon sert de
lie well in the shade. A film is the lash of her

manche À son fouet, — dont la mè-che blanche Est
whip, And the stock, — is a crick-et - bone; 'Twas

prise au ra-yon qui s'e - panche De Phœ-bé ras-sem-blant — sa
wound from the rays of the moon When high it shone in the sky — a -

13203

* * *

cour. _____
bove. _____

Cha - que nuit, dans cet é - qui -
Ev - 'ry night, so air - i - ly

pa - ge, Mab vi - si - te, sur son pas - sa - ge, L'époux qui rê - ve de_ veu -
car - ried, Mab doth wan - der, and where she's tarried The spouse will dream that he's_ un -

vage_ Et l'a - mant qui rê - ve d'a - mour! À son ap - pro - che, la_ co -
mar - ried, And the lov - er dreameth of love! And the co -quette, when Mab is

quet - te Re - ve d'a - tours et de toi - let - te, Le cour - ti - san fait la cour -
near - ing, Dreams of ap - par - el gay she's wear - ing, Suitors to bow dream of pre -

bet - te, Le po - è - te ri - me ses vers! _____ A l'a -
par - ing, And the rime - ster rim - eth his rimel _____ Then the

vare en son gî - te som - bre, Elle ou - vre des tré - sors sans
mi - ser, in sor - did slum - ber, Sees rich - es more than he can

nom - bre, Et la li - ber - té rit dans l'ombre Au pris-on -
num - ber, And the pris-on - cell chill and som - bre, Brightens in

nier char-gé de fers. Le sol - dat rê - ved'embus-
free-dom's ray sub - lime! And the sol - dier dreams of am-bus-

ca - des, De ba - tail - les et des-to - ca -
cades, Of healths five fath - om deep, and Span - ish blades,

des, El - le lui ver - se les ra - sa - des
Wak - end by roar - ing can - non - ades He

pp

poco ritardando.

poco ritardando.

Dont ses lau-riers sont ar-ro-sés. Et
swears a prayer or two, then sleeps a-gain. And.

And. * *And.* *

toi, qu'un sou-pir ef-fa-rou-che,
thou, whom a sigh dis-com-pos-es,

pp

Quand tu re-po-ses sur ta cou-che, ô vierge! elle ef-
When soft thine eye in slum-ber clos-es, 0 maid! she thy

And. * *And.* *

fleu-re ta bou-che Et te fait rê-ver de bai-sers!
lip light-ly cross-es, Mak-ing thee to dream kiss-es then!

rit. *colla parte.* *pp*

And. * *And.* *

Mab, la rei-ne des men-
Mab, the queen of dreams and

son - - ges, Pré-side aux son - - ges. Plus lé -
vi - - sions, Of vain il - lu - - sions; E - ven

gè - re, plus lé - gè - re que le vent Dé - ce - vant, _____
light - er, e - ven light - er than the breeze O'er the trees, _____

À tra-vers l'es pa - - ce, A tra-vers la
On thro' night - ly spac - - es She a - thwart the

nuît, El - le pas - se, El - le fuit, El - le pas - se, El - le
skies Ev - er passes, Ev - er flies, ev - er pass - es, ev - er

fuit, El - le pas - - se, El - le fuit!
flies, ev - er pass - - es, ev - er flies!

pp *pp* *pp* *ff*

Nº2bis. Recit. and Scene.

Moderato.

Recit.

Romeo.

Eh! bien! que l'a-ver-tis-sement Me vienne de Mab ou d'un
Well said! Now, be it as it will, From Mab or from an-y good

Piano.

Recit.

*misurato.**misurato.**pp*

Allegretto scherzando.

Mercutio. (banteringly.)

té d'un noir pres-sen-ti-ment! Ta tris-tes-se, je le de-
heart a sad pre-sage of ill! Of thy sad-ness I know the

vi-ne, Est de ne point trou-ver i-ci ta Ro-sa-
rea-son, For if thy Ro-sa-line were here, to sigh were

Recit.

li-ne; Cent au-tres dans le bal te fe-ront ou-bli-
trea-son! A hun-dred oth-ers here soon will make you de-

cresc.

Recit.

er Ton fol a - mour d'e - co - lier! — Viens!
ny Your fool - ish love, sil - ly boy! — Comel

Allegro. (♩ = 96)

enter - He only

Romeo.

Moderato.

Ah! voy -
Ah! be -

crese.

fpp

Romeo.

ez! — Cet - te beau - té cé - les - te Qui semble un rayon dans la
hold! — Yon - der ce - les - tial beau - ty, That beams like a ray in the

Mercutio.

Qu'est-ce donc?
What is you?

pp

pp

Mercutio. *Red.*

nuit! — Le por - te - re - spect qui la suit — Est du - ne beau -
night! — But hard - ly so charm - ing a sight — Is the guard of

Red.

Red.

té plus mo-des-te! ô tré-sor di-gne des cieux! Quel-le clar-té sou-
hon - or on du - ty! Oh, a star meet for the skies! What sudden ray di-

And. *

daine a des-sil-lé mes yeux! Je ne con-nais-sais pas la beau-té vé-ri-
vine un-seals my wond'ring eyes! For nev-er did they yet un-to beau-ty a-

p *f*

ta-ble! Ai-je ai-mé jus-qu'i-ci? ai-je ai-mé? Bon!
wak-en! Have I lov'd un-til now? Have I lov'd? Good!

f *dim.* *pp* *f*

voi-là Ro-sa-line au dia-ble! Et nous avions pré-vu ce-
Now is Ro-sa-line for-sak-en: And we fore-saw it long a-

p *f* *p*

ci!
go! Friends of Romeo. On la con-gé -
Now he throws her

6 TENORS. Nous a-vions pré-vu ce ci! Nous a-vions pré-vu ce ci!
We fore-saw it long a go! We fore-saw it long a go!

6 BASSES. *p*

p *p*

di - e Sans plus de sou - ci, Et la co-mé-di - e Se ter-mine ain -
o - ver With no more a - do; Had a sigh-ing lov-er Ev-er heart so

si!
true?

TENORS. *p*

Chorus.

BASSES. *p*

On la con-gé - di - e Sans plus de sou - ci, Et la co-mé-
Now hethrows her o - ver With no more a - do; Had a sigh-ing

On la con-gé - di - e Sans plus de sou - ci, Et la co-mé-
Now hethrows her o - ver With no more a - do; Had a sigh-ing

di - e Se termine ain - si!
lov-er Ev-er heart so true?

di - e Se termine ain - si!
lov-er Ev-er heart so true?

Allegro. (♩=96.)

First system of the piano introduction. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Second system of the piano introduction. The right hand continues with chordal textures, and the left hand maintains the eighth-note pattern. Dynamics include *f*, *dim.*, and *p*.

Juliet.

Allegro.

Juliet's first vocal entry and piano accompaniment. The vocal line begins with a whole note, followed by eighth notes. The piano accompaniment features a rising eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *cresc.* and *f*.

Voy- ons, nour- ri - ce,
What will you, Nurs-ey?

Gertrude. Recit.

Gertrude's recitative entry and piano accompaniment. The vocal line consists of eighth notes. The piano accompaniment features a rising eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *f*.

on m'attend, par-le vi - te!
Do be quick, they are wait-ing!

Res- pi- rez un mo -
Let us wait for a

Juliet.

(carelessly)

Juliet's second vocal entry and piano accompaniment. The vocal line begins with a whole note, followed by eighth notes. The piano accompaniment features a rising eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *pp*.

ment! est-ce moi qu'on é- vi - te, Ou le com- te Pâ- ris que l'on cher- che?
breath! Is it me they're a-void-ing, Or young Pa- ris, the county, they're seeking?

Pâ- ris?
Why he?

(laughing)

Ah! ah! Je son-ge
Ah! ah! My mind on

Vous au-rez là, dit - on, la per-le des ma - ris.
A ver-y flow'r! A flow'r! How hap-py shall you be!

bien vraiment au ma - ri - a - ge!
such a dream nev-er has tar-ried!

Par ma ver - tu! j'é-tais ma - ri -
Why la - dy mine! When I was your

Non! non! je ne veux pas t'é-cou-ter plus long-
No! no! I will no more hear the song you would

ée à votre à - ge!
age, I was mar - ried!

temps! Lais-se mon â - me, lais-se mon âme à son prin -
sing! O, let my heart, O, let my heart re-joice in

Tempo di Valse animato.

Juliet.

temps!
Spring!

Piano.

ff

ff

Ah!
Ah!

ff

dim.

p

Je In veux
my

pp

vi - vre Dans
fai - ry Dream

Je rê -
Id rev -

cresc.

ve qui m'en - i - vre
el, gay and air - y,

cresc.

dim. *p*

Ce jour en - - cor! Dou -
 Yet one day more! Like

dim. *p*

ce flam - - me, Je te
 a trea - - sure I will

cresc.

gar - - de dans mon à -
 guard thee, naught my plea -

cresc.

me Com - - me un tré - sor! Je
 sure E'er will re - store! In

f *p*

veux vi - - vre Dans ce rê -
 my fai - - ry Dream l'd rev -

cresc.

ve qui m'en i vre
el, gay and air y,

cresc.

dim. *p*

Ce jour en cor! Dou -
Yet one day more! Like

dim. *p*

cresc.

ce flam - me, Je te
a trea - sure I will

cresc.

molto.

gar de dans mon à -
guard thee, naught my plea -

molto.

dim. *p*

me Com - me un tré - sor!
sure E'er will re - store!

dim. *p*

Cette i-vres - se De jeunes - se Nedure hé - las! qu'un
 Hours en-tic - ing, Youth re-joic - ing, Will all too soon be

jour, _____ Puis vient l'heu - re Où l'on pleu -
 gone, _____ Tear - ful hours _____ Send their show-

- re, Le cœur cè - de à l'a - mour, Et _____
 - ers When by love _____ hearts are won, And _____

le _____ bon _____ heur _____ fuit _____ sans _____ re -
 all _____ our _____ joys _____ are _____ then _____ un -

tour! _____ Ah! _____ Je _____
 done! _____ Ah! _____ In _____ *pp*

p *pp* *p* *p* *p* *p* *pp*

veux vi - vre Dans ce rê -
my fai - ry Dream I'd rev -

ve qui m'en i - vre Long -
el, gay and air - y, Yet -

cresc.

temps Zen cor! Dou ce flam -
one day more! Like a trea -

dim. *p* *cresc.*

me, Je te gar - de
sure I will guard thee,

dans mon à me Com - me un tré -
naught my plea - sure E'er will re -

molto. *f*

Un poco meno allegro, ma poco.

sor! Loin de l'hi-ver mo-ro-se, Lais-se
store! Far from the win-ter snows, Do not

moi, laisse moi som-meil-ler, Et res-pi-
wake, do not wake me to-day; Let me en-

rer joy la ro-se, res-pi-rer joy la rose A-vant
Let me en-joy the rose Ere she

de leaf-feuil-ler. Ah! Ah!
with-er a-way! Ah! Ah!

Tempo I.

Ah! Ah! Ah! Ah!

cresc. *f*

Dou - ce flam - - me,
Like a trea - - sure

Res - - te dans mon â - - me thee, Comme un
I fond - ly will guard thee, Naught will

doux tré - sor Long - - temps en - -
thee re - store When thou art

cor! o'er! Ah! Ah!

ff

First system of musical notation, featuring a treble staff with a melodic line and a grand staff with a piano accompaniment. The treble staff has a yellow highlight under the first four measures.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line has lyrics in French and English. The piano accompaniment includes dynamic markings like *ff* and *a tempo*.

Comme un tré - sor Long - - - temps en - cor!
 Naught will re - store When thou art o'er!

Third system of musical notation, featuring piano accompaniment with chords and arpeggios.

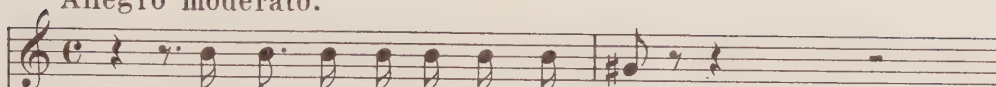
Fourth system of musical notation, featuring piano accompaniment with chords and arpeggios. The treble staff has a yellow highlight under the first four measures.

Fifth system of musical notation, featuring piano accompaniment with chords and arpeggios. The treble staff has a yellow highlight under the first four measures.

N^o 3 bis. Recit.

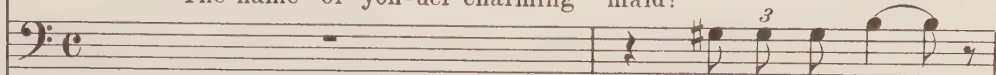
Allegro moderato.

Romeo.



Le nom de cet - te bel - le en - fant?
The name of yon - der charming maid?

Gregorio.



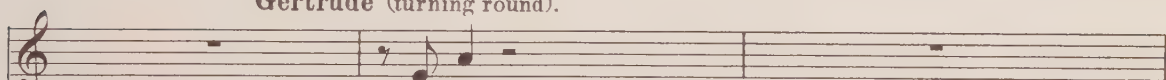
Vous l'i - gno - rez? —
Do you not know? —

Allegro moderato.

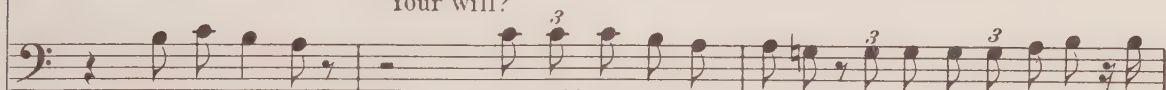
Piano.



Gertrude (turning round).

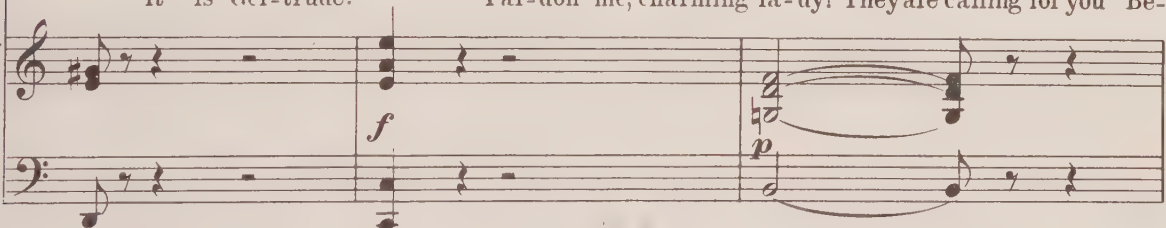


Plait-il?
Your will?



C'est Gertru - de.
It is Ger - trude.

Très gra - ci - eu - se da - me! Pour les soins du souper Je
Par - don me, charming la - dy! They are calling for you Be -



Gertrude (importantly).

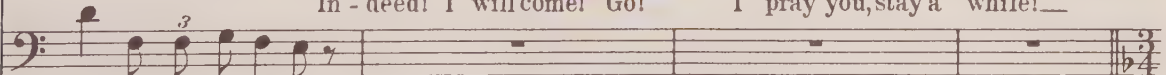
Juliet.

Romeo.



C'est bien! me voi - ci! Va!
In - deed! I will come! Go!

De grà - ce, de - meu - rez! —
I pray you, stay a while! —



crois qu'on vous ré - clame.
low, sup - per is ready.



Nº 4. Madrigal

à deux.

Moderato

Juliet.

Romeo.

Piano.

Moderato (♩=66)

*p**cresc.**dim.**p*

Romeo.

Ange

Tho' I a - do - ra - ble,

Ma main cou-

My hand un-

pa - ble
worth - yPro - fane, en l'o-sant tou - cher,
Pro - fanes but in meet-ing thine,—La main di-
A shrine sovi - ne
ho - ly,

Dont

I

j'i - ma - gi - ne
deem it fol - lyQue - nul n'a droit d'ap-pro-
E'en - to sa-lute it with*rit.**rit.*

cher! — mine! — Voi - là, je pen-se, La pé - ni-
On low - ly bending Pil - grim of-

a tempo.

And. * *And.* * *And.* *

ten-ce Qu'il con - vient de m'im-po - ser, C'est que j'ef-
fending, Deign to im - pose a gen-tle fine: Lips rev-e -

cresc.

fa - ce L'in - di - gne tra - ce De ma main — par un bai - ser!
ren - tial Wait pen - e - ten-tial On thy leave to kiss the shrine!

dim. *p* *colla voce.* *pp* *a.t.*

Juliet.

Cal-mez vos crain - tes! À ces é -
Calm your e - mo - tion! In true de -

p

trein - tes Du pé - le - rin pros-ter - né Les sain - tes
vo - tion No prayer-ful pil - grim shall pine; — E'en saints will

rit.

mè - nie, Pour - vu qu'il ai - me, Ont d'a - van - ce par-don-
 hear him, Ere he im-plore them, If his heart know love di-

rit.

a tempo.

né. Mais à sa bou-che La main qu'il
 vine. Yet, as a fa - vor, Fair hand may

a tempo.

tou-che Prudem - ment doit re-fu - ser Cet - te ca -
 nev-er To his lip its will re - sign; Tho' he con -

cresc.

rall.

resse En - chan - te res - se Qu'il im - plo - re en un bai -
 fess - es, His fond ca - ress-es, Win no leave to kiss the

dim. *p* *colla voce.* *pp*

a tempo. **Romeo.**

ser! Les sain - tes ont pour-tant
 shrine! The saints have lips as well,

a tempo. *dol. espr.*

Pour pri - er seu - le - ment! —
 They em - ploy them in prayer! —

Romeo.
 u - ne bou - che ver - meil - le —
 and they sure - ly may use them! —

N'en -
 And

ten - dent - el - les pas — la voix, qui leur con - seil - le Un ar -
 will they nev - er hear — a voice that in - ly sues them, Or shall

Juliet.

poco animando.

rèt plus clé - ment? Aux pri - è - res d'a - mour leur
 faith earn de - spair? — To all prayers born of love their

cœur reste in - sen - si - ble, Même — en les e - xau - çant! —
 hearts will nev - er heark - en, Tho' — well they hear the vow! —

Romeo.

E - xau - cez donc mes vœux — et gar - dez im - pas - si - ble Vo -
 Oh, hear my ar - dent vow! — And tho' blush - es may dark - en, Still —

rit.

p

rit.

Tempo I. (*molto determinato*)
 Juliet.

Ah! — je n'ai pu m'en dé - fen - dre! J'ai pris
 Ah! — I've no pow'r to re - fuse it! Now my

molto.

- tre front rou - gis - sant!
 — un - mov'd be your brow!

Tempo I. (*molto determinato*)

p molto.

Romeo.

le pé - ché pour moi! — Pour a - pai - ser vo - tre é - moi! — Vous plaît -
 own the sin shall be! — Mine let the sin ev - er be! — Give it

Juliet.

cresc.

Romeo.

il de me le ren - dre? Non! je l'ai pris! lais - sez - le moi! Vous
 me, and you will lose it! No! it is mine! Ah, leave it me! No!

p

cresc.

p

cresc.

Non! je l'ai pris! — lais - sez - le
The sin is mine, — ah, leave it

l'a - vez pris, ren - dez - le moi! Vous l'a - vez pris! — ren - dez - le
it is mine! Ah, give it me! The sin is mine, — ah, give it

cresc. *p*

poco rit. cresc. *dim.*

moi! Non, je l'ai pris! — lais - sez - le moi! lais - sez - le moi! laissez - le
me! The sin is mine, — ah, leave it me, ah, leave it me, ah, leave it

poco rit. dim. *cresc.*

moi! Vous l'a - vez pris! — ren - dez - le moi! ren - dez - le moi! rendez - le
me! The sin is mine, — ah, give it me, ah, give it me, ah, give it

poco rit. p cresc. *dim.*

rit. molto.

moi! — lais - sez - le moi! —
me! — ah, leave it me! —

rit. molto.

moi! — ren - dez - le moi! —
me! — ah, give it me! —

pp rit. molto. *p a tempo.*

dim. *p*

No 5. Finale.

Allegro moderato.

Juliet.
Romeo.
Tybalt.
Mercutio.
Paris.
Capulet.

Chorus.

Piano.

Allegro moderato.

Romeo. Juliet. Romeo.

Quelqu'un! C'est mon cou-sin Ty-balt! Eh! quoi! vous
Who comes? Oh, 'tis my cou-sin Tybalt! And you? who

cresc. f

Juliet. Romeo (aside)

ê - tes! La fil-le du seigneur Ca - pu - let! — Dieu!
are you? I am Lord Ca - pu - let's daughter! Heav'ns!

Tybalt. Par-don! Cou-si-ne, nos a-mis dé-
How now, fair Cousin! From the ball our

ser - te - ront nos fê - tes Si vous fuy - ez ain - si leurs re - gards! Ve-nez donc! ve-nez
friends will all be go - ing If you do thus with-draw from their sight! Come away! come a -

p

pp (softly)

done! Quel est ce beau ga - lant qui s'est mas-qué si vite En me voy - ant ve -
 way! Who is yon fine young blade who quick-ly donnd his mask when I was com - ing

pp

Juliet.

Je ne sais! —

I do not know! —

Romeo.

Dieu vous garde, seigneur! —
 Fair good e - ven, my lord! —

nir? —
 near? —

On di - rait qu'il m'é - vi - te!
 He ap - pears to a - void me!

p

Allegro molto.

Tybalt.

(exit Romeo.)

Ah! — je le re - con - nais à sa
 Ha! — I do know him well by his

*
Red.

Juliet. (with alarm)

Ro-mé-o! —
 Ro - meo! —

voix, à ma hai - ne! C'est lui! c'est Ro-mé - o! —
 voice, by my ha - tred! 'Tis he! it is Ro-meo!

sur l'honneur! — Je pu - ni - rai le traître et sa mort est cer - tai - ne!
 By my soul! I'll pun - ish yon - der slave, and his death is as - sur - ed!

(exit)

Adagio. Juliet. (terrified).

Cé - tait Ro - mé - o!
'Twas Ro - meo him - self!

f *dim.* *pp*

(absorbedly, with fixed gaze)

Ah! — Je l'ai vu trop tôt — sans le con-
Ah! — Too early seen un-known, and known too

pp

naï - tre! *La haine est le ber-ceau de cet a-mour fa-*
late! *Fell ha - tred is the cra-dle of this fa - tal*

p

tal! — *C'en est fait! —* *si je ne puis être à*
love! — *Woe is me! —* *If I nev - er his may*

p *p*

lui, — *Que le cer-cueil soit mon lit nup - ti -*
be, — *For me the grave, then a bride - bed shall*

Allegro molto. (♩=88.) (Romeo reappears.)

al!

prove! _____

p *cresc. molto*

Tybalt.

Paris.

Le voi - ci!

le voi - ci! _____

Qu'est-ce

He is there!

he is there! _____

Who is

ff

Tybalt.

Paris.

Romeo.

donc?
he? _____

Romé - o!
Ro - meo!

Romé - o!
Ro - meo!

Mon nom mê - me
All is o - ver!

ff

f

Est un crime à ses yeux!
She doth hate e'en my name!

O dou - leur!
O de - spair!

ô dou -
O de -

leur!
spair!

Ca-pu - let est son pè -
Cap-u - let is her fa -

- re - et je
- ther: and I

breve

Ad.

*

Mercutio (to Romeo.)

l'ai - - me! Voy - ez! voy - ez de quel air fu - ri -
love her! See there! see there! how with eye all a -

f *dim.* *p*

Tybalt.

Je tremble de
With fu - ry I'm

eux Ty - balt nous re - gar - de! Un o - rage est dans l'air...
flame We're fol - low'd by Ty - balt: There's a storm in the air.

cresc. *dim.*

Capulet.

ra - - ge! Quoi! par - tez - vous dé - jà? de - meu - rez un ins -
shak - - ing! What! will you leave so soon? Wait a while ere you

p *8*

tant, de - meu - rez un ins - tant! Un sou - per joy - eux vous at -
go, wait a while ere you go! There is yet a banquet be -

tend! Un sou - per joy - eux vous at - tend! —
low, — there is yet a banquet be - low! —

cresc. *f*

Tybalt.

Pati - en - ce! pati - en - ce! De cet-te mortelle of - fen - se Romé-
Only pa - tiencelonly pa - tience! This mortal affront, I swear it, Yonder

fpp

o, j'en fais ser - ment, Su - bi - ra le châ-ti - ment! _____
slave, so prone to strife, Soon shall an - swer with his life! _____

Mercutio.

On nous ob -
See how they

ser - ve, si - len - ce! Il faut u - ser de pru - den - ce! N'at - tendons
watch us! Be si - lent, And rather pru - dent than violent! Let us not

Capulet.

pas fol - le - ment Un fu - neste é - vè - ne - ment. Que la
wait in a - maze Till the house be in a blaze! Rouse a -

fè - te re - com - men - ce! Que l'on boive et que l'on dan - se! Au - tre -
gain the sound of pleasure! Drain the wine-cup, tread the measure! Time has

fois, j'en fais ser-ment, Nous dan-sions plus vail-lam-ment, Nous dan-
been, I swear to you, When I danc'd and drank for two, when I

sions plus vail-lam-ment, Nous dan-sions plus vail-lam-
danc'd and drank for two, when I danc'd and drank for

cresc.

ment!
two!

Chorus.

SOPRANOS. *f*
Que la fê-te-re-com-men-ce! Que l'on boive et-que l'on
Rouse a-gain the sound of pleasure! Drain the wine-cup, tread the

TENORS. *f*
Que la fê-te-re-com-men-ce! Que l'on boive et-que l'on
Rouse a-gain the sound of pleasure! Drain the wine-cup, tread the

BASSES. *f*
Que la fê-te-re-com-men-ce! Que l'on boive et-que l'on
Rouse a-gain the sound of pleasure! Drain the wine-cup, tread the

f *f*

dan-se! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 measure! Joy-ful hours will soon be-gone, Let the night run gai-ly-

dan-se! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 measure! Joy-ful hours will soon be-gone, Let the night run gai-ly-

dan-se! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 measure! Joy-ful hours will soon be-gone, Let the night run gai-ly-

ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 on! Joy-ful hours will soon be-gone, Let the night run gai-ly

ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 on! Joy-ful hours will soon be-gone, Let the night run gai-ly

ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 on! Joy-ful hours will soon be-gone, Let the night run gai-ly

ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 on! Joy-ful hours will soon be-gone, Let the night run gai-ly

ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 on! Joy-ful hours will soon be-gone, Let the night run gai-ly

ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-
 on! Joy-ful hours will soon be-gone, Let the night run gai-ly

ment! Ter-mi-nons la nuit gai-ment! Ter-mi-nons la nuit gai-ment! Le plai-
on! Let the night rungai-ly on! Let the night run gai-ly on! Joy-ful

ment! Ter-mi-nons la nuit gai-ment! Ter-mi-nons la nuit gai-ment! Le plai-
on! Let the night rungai-ly on! Let the night run gai-ly on! Joy-ful

ment! Ter-mi-nons la nuit gai-ment! Ter-mi-nons la nuit gai-ment! Le plai-
on! Let the night rungai-ly on! Let the night run gai-ly on! Joy-ful

sir n'a qu'un mo-ment! Le plai- sir n'a qu'un mo-ment! Ter-mi-
hours will soon be gone, joy-ful hours will soon be gone, Let the

sir n'a qu'un mo-ment! Le plai- sir n'a qu'un mo-ment! Ter-mi-
hours will soon be gone, joy-ful hours will soon be gone, Let the

sir n'a qu'un mo-ment! Le plai- sir n'a qu'un mo-ment! Ter-mi-
hours will soon be gone, joy-ful hours will soon be gone, Let the

nons, ter-mi-nons la nuit gai-ment! _____
night, let the night run gai-ly on! _____

nons, ter-mi-nons la nuit gai-ment! _____
night, let the night run gai-ly on! _____

nons, ter-mi-nons la nuit gai-ment! _____
night, let the night run gai-ly on! _____

ff

Il nous é -
He will es -

chap - pe! us!
qui veut me suivre? Je le frappe de mongant au vi -
cape us! Now let us follow! For I tell you that I will not en -

sa - ge! Et moi, je ne veux pas d'es - clan-dre! tu mèn -
dure him! Go to! I say, you shall en - dure him! Do you

tends? hear? Laisse en paix ce jeune hom - me! Il me
hear? For how-e'er you de - test him, Be his

plaît name d'i - gno - rer de quel nom il se nomme!
name what it will, none shall dare to mo - lest him!

Tempo I.

Je te dé - fends — de faire un pas! —
 And I for - bid you to take a step! —

ff

Al - lons! jeunes gens! Al lons! belles da-mes! Aux
 A hall, mer-ry men! A hall, bonny ladies! Who

f *dim.*

plus di - li - gents Ces yeux pleins de — flammes! Ces yeux, ces
 will not be — won Where beau - ty — ar - ray'd is, Be won, where

p

yeux pleins de — flam - mes! Nar - gue! nar - gue des — cen -
 beau - ty — ar - ray'd is? Down them, down them, grum - blers

f

seurs, Qui grondent, qui grondent, qui gron-dent sans ces-se! Fê-
all, — Who're chid-ing, who're chid-ing, who're chid-ing for ev-er! Fair

p

tez la jeu - nes-se! Fê - tez la jeu - nes-se! Fê - tez la jeu -
youth is in fa - vor, fair youth is in fa - vor, fair youth is in

nes-se, Et place aux dan - seurs, Et placeaux dan - seurs, Et
fa - vor! Make way for the ball, make way for the ball, make

cresc.

pla - - ce aux dan - seurs!
way for the ball!

a tempo

f *ff*

Chorus.

TEN. Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui
Down them, down them, drink - ers all, - Who dare not, who dare not, who

BASS. Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui
Down them, down them, drink - ers all, - Who dare not, who dare not, who

Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui
Down them, down them, drink - ers all, - Who dare not, who dare not, who

ff

craignent l'i - vresse! Fê - tons la jeu - nes - se, Fê - tons la jeu - nes - se, Fê -
dare not per - sev - er! Fair youth is in - fa - vor, fair youth is in - fa - vor, fair

craignent l'i - vresse! Fê - tons la jeu - nes - se, Fê - tons la jeu - nes - se, Fê -
dare not per - sev - er! Fair youth is in - fa - vor, fair youth is in - fa - vor, fair

craignent l'i - vresse! Fê - tons la jeu - nes - se, Fê -
dare not per - sev - er! fair youth is in - fa - vor, fair

ff

tons la jeu - nes - se, Et place aux dan - seurs, Et place
youth is in - fa - vor! Make way for the ball, make way

tons la jeu - nes - se, Et place aux dan - seurs, Et place
youth is in - fa - vor! Make way for the ball, make way

tons la jeu - nes - se, Et place aux dan - seurs, Et place
youth is in - fa - vor! Make way for the ball, make way

ff

a tempo

aux for dan seurs! the ball! *ff*
 aux for dan seurs! the ball! *a tempo*

End of Act I.

Tea * Tea * Tea * Tea * Tea *

Romeo. *Allegretto.*

O nuit! sous tes ai - les obs-
Oh night! In thy shel-ter - ing

p *pp colla voce.*

Tea *

Mercutio. (calling from without.)

cu - res A - bri - te moi! — Ro - mé - o!
piq - ions con - ceal me now! — Ro - me - o!

p *pp*

Romeo.

Ro - mé - o! C'est la voix de Mer - cu - ti - o! Ce - lui - là se rit des bles-
Ro - me - o! 'Tis Mer - cu - tio! I know the voice! He doth well, who jest-eth at

p

Allegretto. (♩=112.)

su - res Qui n'en re - çut ja - mais!
scars, and nev - er felt a wound!

pp *p*

Chorus. (behind the scenes.)

TENORS.

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas!
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply!

BASSES.

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas!
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply!

p

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! L'a - mour se plaît dans
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! In shade love hid - eth

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! L'a - mour se plaît dans
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! In shade love hid - eth

p

l'om - bre, l'a - mour se plaît dans l'om - bre, Puis - se l'a - mour gui - der ses
glad - ly, in shade love hid - eth glad - ly, Well may he now on love re -

l'om - bre, l'a - mour se plaît dans l'om - bre, Puis - se l'a - mour gui - der ses
glad - ly, in shade love hid - eth glad - ly, Well may he now on love re -

p

pas!_ Puis - se l'a - mour gui - der ses pas!_ Puis - se l'a -
 ly!_ Well may he now on love re - ly!_ Well may he

pas!_ Puis - se l'a - mour gui - der ses pas!_ Puis - se l'a -
 ly!_ Well may he now on love re - ly!_ Well may he

l'accomp.to.
ad lib. **pp stacc.**

mour gui - der ses pas!_ Puis - se l'a - mour gui - der ses
 now on love re - ly!_ Well may he now on love re -

mourgui - der ses pas!_ Puis - se l'a - mour gui - der ses
 now on love re - ly!_ Well may he now on love re -

pas! Puis - se l'a - mour gui - der ses pas!_
 ly! Well may he now on love re - ly!_

pas! Puis - se l'a - mour gui - der ses pas!_
 ly! Well may he now on love re - ly!_

pp
 (Orch.)

Nº 7. Cavatina.

Romeo.

L'a-mour! la-mour! oui, son ar - deur a troublé tout mon
On love! On love! Ay, for my heart in his bondage is

Piano.

Adagio. (♩=52.)

ê - tre!
aching!

Mais quel - le sou - dai - ne clar - té re - splen -
But what sud - den light doth mine eye now be -

dit a cet - te fe - nè - tre?
hold thro' yon win - dow breaking?

C'est là que dans la
The ray of morn - ing

L'istesso tempo. (♩=50.)

nuit ray - on - ne sa beau - té!
'tis, and Ju - liet is the sun!

Ah! lè - ve - toi; sol - eil! —
Star of the morn, a - rise! —

p

Red. * *Red.* *

fais pa - lir les é - toi - les Qui, dans la - zur sans
And yon moon shall be fail - ing, En - vious be - fore thee

Red. * *Red.* * *Red.* *

voi - - les, Bril - lent au fir - ma - ment. —
pal - - ing, For thou art fair - er far! —

Red. * *Red.* * *Red.* *

Ah! lè - ve - toi! — ah! lè - ve -
Star of the morn! — Star of the

cresc.

Red. * *Red.* * *Red.* *

toi! — pa - rais! — pa - rais! As - tre pur et char -
morn! A - rise, a - rise! Be of love thou the

f *dim.* *pp* *colla voce.*

Red. * *Red.* * *Red.* *

a tempo. (ben deciso e senza slentare.)

mant! —
star! —

a tempo.

p

cresc. -

El - le rê - ve! — el - le dé -
She is dream - ing! — She is un -

dim. -

nou - e U - ne bou - cle de che - veux, — Qui
ty - ing Wav - y tress - es of her hair, — That

vient ca - res - ser sa jou - -e! A - mour!
soft on her cheek are ly - -ing! Oh love! a -
Oh

cresc.

cresc.

*Reu. **

dim.

mour! _____ love! _____

por - te lui mes vœux! _____ El - le

May she hear my pray'r! _____ She is

pp *dim.* *pp*

Red. *

f

par - le! Qu'elle est bel - le! Ah! je n'ai rien en - ten -

speak - ing! I a - dore her! Ah! Was it on - ly a

pp *cresc.*

Red. * *Red.* * *Red.* *

du! _____ Mais ses yeux par - a - lent pour el - le, Et mon

sigh? But her eyes are speaking for her, And my

cresc. *dim.*

Red. * *Red.* * *Red.* *

rit.

cœur a ré - pon - du! rit.

heart sends a re - ply!

pp *rit.*

Red. *

a tempo.

Ah! Star lè - ve - toi, sol-eil!
 of the morn, a - rise!

a tempo.
pp

fais pa - lir les é - toi - les Qui, dans la - zur sans
 And yon moon shall be fail - ing, En - vious be - fore thee

voi - les, Bril - lent au fir - ma - ment.
 pal - ing, For thou art fair - er far!

cresc.

Ah! Star lè - ve - toi! ah! Star lè - ve -
 of the morn! of the

cresc.

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toi! morn! pa - rais! pa - rais! As - tre
A - rise, a - rise! Be of

dim. *pp*

Red. *

pur et char - mant! Viens, pa - rais!
love thou the star! Sun, a - rise!

Red. * *Red.* * *Red.* *

As - tre pur et char - mant! Viens! pa -
Be of love thou the star! Sun, a -

pp

Red. * *Red.* 3 3 * *Red.* *

rais! viens! pa - rais!
rise! Sun, a - rise!

pp

Red. * *Red.* * *Red.* *

Nº 8. Scene and Choruses.

Adagio.

Juliet appears on the balcony, where she leans with a melancholy air.

Juliet.

Gertrude.

Romeo.

Gregorio.

Tenors.

Basses.

Chorus.

Adagio.

Piano.

pp

Un poco più animato. (♩ = 80)

Juliet.

Hé - las! — moi, le ha - ir! — haine a-veugle et bar-

Ah me! — How can I hate him! Ro - meo, why art thou

ba - re! O Ro - mé-o! pour-quoi ce nom — est-il le

Ro - meo? 'Tis but a name! Why art thou he, — this name to

tien? _____ Ab-ju - re-le, ce nom fa - tal qui nous sé-
 bear? _____ De-ny thy name, that heart from heart doth so di-

p

Animando.

pa - re, Ou j'ab-ju - re le mien.
 vide, Or my own I'll for - swear! **Romeo.**

Est-il vrai?
 Is it true?

Animando.

f

las tu dit? ah! dis-si - pe le dou - te D'un cœur trop heu-
 Art thou mine? Ah! dis-pel - ev'ry doubt of a heart o - ver-

dim.

Moderato. **Juliet.**

reux. Qui m'é - cou-te Et surprend mes se - crets dans l'om - bre de la
 joy'd! Who doth lis - ten, And surprise my dis - course in shad - ow of the

pp

Romeo. **Juliet.**

nuit? Je n'ose en me nom-mant, te di - re qui je suis! N'es-tu pas Ro - mé-o?
 night? I may no lon-ger dare tell thee my name a - right! Art thou not Romeo?

p *cresc.*

Romeo.

Non! je ne veux plus l'être Si ce nom dé-tes-té me sé-pa-re de
No! Nev-er will I own it, If a name so ab-horr'd shall di-vide thee from

toi! — Pour t'ai-mer, lais-se-moi re-naî-tre, Lais-se-moi re-me!
me! — Call me love! So may I a-tone it, so may I a-

cresc.

Allegro.

naî-tre Dans un au-tre que moi! —
tone it, For I love on-ly thee! —

Juliet. **Recit.** **Moderato.**

Ah! — tu sais que la nuit te ca-che mon vi-
Ah! — Thou know-est, the veil of night my face con-

Molto moderato.

sa-ge! Tu le saist! — si tes yeux en voyaient la rou-
ceal-eth! Thou dost know! — If thine eyes to per-ceive had the

geur! _____
 art, _____

El - le te ren-drait té - moi - gna - ge De la pu - re -
 How a burn-ing blush now re - veal - eth All the ten-der

tè _____
 faith _____

de mon cœur! A - dieu les vains dé - tours! m'ai - mes -
 in my heart! Fare-well all vain de - tours! Lov'st thou

tu? _____
 me? _____

je de - vi - ne Ce que tu ré - pon - dras: ne fais pas de ser-
 Tell me tru - ly If thou dost love me well! Do not swear by the

ments! Phœ-bé _____ de ses ray - ons in - con - stants, J'i - ma - gi - ne,
 moon! For she, _____ in - con - stant e'er, so they say, lov - eth fol - ly,

dolce.

É - clai - re le par - jure et se rit des a - mants! Cher Ro-mé-
 And smiles on hol-low vows, and on love light-ly won! - Ro-meo, my

o! dis-moi loy-a - le - ment:— je t'ai - me! Et je te
love! If on-ly thou wilt say:— "I love thee!" I will be -

p *p* *pp*

crois!— et mon hon-neur se fie au tien, O mon sei-
lieve!— and will con-fide my soul to thine; Oh, thou my

p *2^a R.* * *2^a R.* *

R. * *R.* * *R.* *

gneur!— com - me tu peux te fi - er - à moi mêm -
lord!— on me re - ly as on Heav-en a - bove —

R. * *R.* *

pp

me! N'ac-cu-se pas mon cœur, dont tu sais le se - cret, — Dè - tre lé -
thee! Yet lay not an-y blame on my heart, I en - treat, — Nor deem me

p

poco riten, ma poco.

ger pour n'a-voir pu se tai-re — Mais ac-cu - se la nuit, dont le voile indis-
light, be-cause of love o'er - lav-ish; Lay all blame on the night, that with veil indis-

pp

allegro **Romeo (with fire)**

cret A tra-hi le mys - tè - re. Devant Dieu qui m'en-
 creet Did my se-cret so rav - ish! As to thee I am

a tempo

p

Adagio.

tend, _____ je t'en-ga - ge ma foi! _____
 true, _____ So may Heav'n be my stay! _____

cresc. *ff*

Adagio.

Allegro moderato. (♩=108)

dim. *p* *pp* *pp* *pp*

Juliet.

É - cou - te! on vient! si -
 But lis - ten! Oh hush! They're

len - ce! é - loi-gne - toi!
 com - ing! Hasten a - way!

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Chorus.
TENORS.

BASSES. Gregorio with the Basses.

p Per - There's

p Per - sonne!
There's no one!

son-ne! no one! per - There's son-ne! no one! Le page au-ra The page nev-er

per - sonne! There's no one! Le page au-ra fui! The page nev-er stay'd!

fui! Au diable on le don - ne, Le diable est pour lui! Au diable on le
stay'd! May Sa - tan con-found him, For Sa - tan's his aid! May Sa - tan con-

Au diable on le don - ne, Le diable est pour lui! Au diable on le
May Sa - tan con-found him, For Sa - tan's his aid! May Sa - tan con-

dim. don - ne, Le diable est pour lui!
found him, For Sa - tan's his aid!

dim. don - ne, Le diable est pour lui!
found him, For Sa - tan's his aid!

dim. *f* *dim.*

p

Le four-be, le trai-tre, At-ten-dait son mai-tre! Le des-tin ja -
 The vil-lain, im-pos-tor, Wait-ed for his mas-ter! Nothing will a -

p

Le four-be, le trai-tre, At-ten-dait son mai-tre! Le des-tin ja -
 The vil-lain, im-pos-tor, Wait-ed for his mas-ter! Nothing will a -

p *pp*

loux L'ar-rache à nos coups! Et de-main, peut-ê - tre, Il ri-ra de
 vail! For him - it is well! - What a tale the boast-er May to-mor-row

loux L'ar-rache à nos coups! Et de-main, peut-ê - tre, Il ri-ra de
 vail! For him - it is well! - What a tale the boast-er May to-mor-row

nous, - Et de-main, peut-ê - tre, Il ri-ra de nous! Le fourbe! le
 tell, - What a tale the boast-er May to-mor - row tell! The vil-lain! Im -

nous, - Et de-main, peut-ê - tre, Il ri-ra de nous! Le fourbe! le
 tell, - What a tale the boast-er May to-mor - row tell! The vil-lain! Im -

trai-tre, Le fourbe! le trai - tre!
 pos-tor, The vil-lain! Im pos - tor!

trai-tre, Le fourbe! le trai - tre!
 pos-tor, The vil-lain! Im pos - tor!

f *dim.*

p

Per - son-ne! per -
There's no one! There's

p

Per - son-ne!
There's no one!

per - son-ne!
There's no one!

pp

son-ne!
no one!

Le page au - ra
The page nev - er

Le page au - ra fui!
The page nev - er stay'd!

fui! Au diable on le don - ne, Le diable est pour
stay'd! May Sa - tan con - found him, For Sa - tan's his

Au diable on le don - ne, Le diable est pour
May Sa - tan con - found him, For Sa - tan's his

Ad. *

cresc. *dim.*

lui; Au diable on le don - ne, Le diable est pour
aid; May Sa - tan con - found - him, For Sa - tan's his

cresc. *dim.*

p

lui; Le diable est pour lui! Le diable est pour
aid! For Sa - tan's his aid! For Sa - tan's his

p

lui; Le diable est pour lui! Le diable est pour
aid! For Sa - tan's his aid! For Sa - tan's his

pp.

lui! Le dia - ble, le dia - ble est pour lui!
aid! For Sa - tan, for Sa - tan is his aid!

lui! Le dia - ble, le dia - ble est pour lui!
aid! For Sa - tan, for Sa - tan is his aid!

p *p* *f*

Più moderato.
Gertrude.

Gregorio.

De qui par-lez-vous donc?
Who is he you be - rate?

Più moderato.

D'un pa - ge Des Montai -
A page Of Mon-ta-gue's

gus!
house!

Maitre et va - let En pas - sant no - tre
Mas - ter and man In o'er - pass - ing our

seuil ont o - sé faire ou - trage Au sei - gneur Ca - pu -
thresh - old have thrown down a gage To the head of our

Gertrude.

Vous mo - quez - vous?
Are you in jest?

let!
clan!

Non!
No!

sur ma tè - te!
Give at - ten - tion!

Allegro moderato.

Un des Mon-tai - gus s'est per - mis De ve - nir a - vec ses a -
On this ver - y night we have seen A Mon - ta - gue with mock - ing

p *cresc.*

Gertrude. Gregorio.

mis A notre fê - te! Un Montai - gu! Un Montai - gu!
mien Within our man - sion! This ver - y night? This ver - y night!

f *f* *f* *p*

Gertrude.

Qu'il vienne en -
Let him re -

TENORS.

p (banteringly)

Est - ce pour vos beaux yeux que le traître est ve - nu?
Was it for your kind fa - vor he dared such a flight?

p (banteringly)

BASSES.

Est - ce pour vos beaux yeux que le traître est ve - nu?
Was it for your kind fa - vor he dared such a flight?

p *f*

co - rel - et sur ma vi - e, Je vous le ferai marcher
turn, then! I can as - sure him, He shall like my fa - vor so

droit, si droit, si droit, si droit, si droit Qu'il n'au-ra pas en -
ill, so ill, — so ill, — so ill, — so ill, — I warrant you I'll

p

vi - e de re - commen - cer!
cure him! He'll not come a - gain!
Gregorio.

f

On vous croit! —
That you will! —

TENORS.

BASSES.

f
Pour ce -
We be -

Pour ce -
We be -

Chorus.

f *p* *f*

la, nour - rice, on vous croit!
lieve you, Nurse, that you will!

la, nour - rice, on vous croit!
lieve you, Nurse, that you will!

p *cresc* *f* *dim*

Bon - ne nuit, char - man - te nour.
Now good - night, fair heart - en -

Bon - ne nuit, char - man - te nour.
Now good - night, fair heart - en -

ri - ce, slav - er! Joignez la grâce a vos ver - tus! Que le
Join charm to vir - tue's home - ly store! May the

ri - ce, slav - er! 3 Joi - gnez la grâce a vos ver - tus! Que le
Join charm to 3 vir - tue's home - ly store! May the

ciel vous bé - nis-se Et con - fon - de les Montai - gus!
heav'ns bless thee ev - er, And con - found our foes ev - er - more!

ciel vous bé - nis-se Et con - fon - de les Montai - gus!
heav'ns bless thee ev - er, And con - found our foes ev - er - more!

Gertrude.

Bé-ni soit le bâ-ton qui tôt ou tard me ven-ge De ces co-
Ev-er blest be the cud-gel that shall once be fall-ing Up-on your

Juliet.

C'est toi, Ger-tru-de?

Gertrude. Ist thou, dear Gertrude?

quins!
backs!Oui, mon bel an - ge! A cette heu - re com -
Ay, pretty dar - ling! Tell me why, at this

Je t'at-tendais!
You were not here!Ne gronde
Pray do notment ne re-posez-vous pas?
hour, you are not in the fold?Ren-trons!
Come in!—

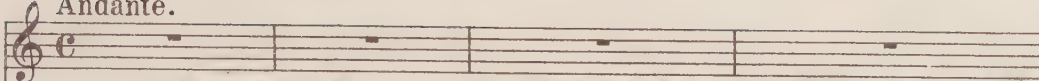
(After glancing around, she reënters the
pavillon,* followed by Gertrude.)


(Romeo reappears.)

pas!
scold!*pp**pp*

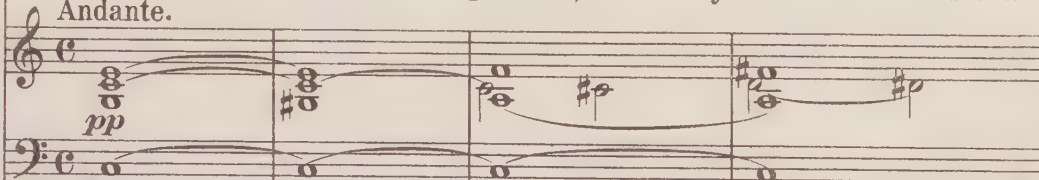
Nº 9. Duet.

Andante.

Juliet. 

Romeo. 
 Ô nuit di-vi-ne! je t'im-plo-re, lais-se mon cœur à ce reve enchan-
 Oh night of rapture! I im-plore thee, still leave my heart in this dream of de-

Andante.


Piano. 

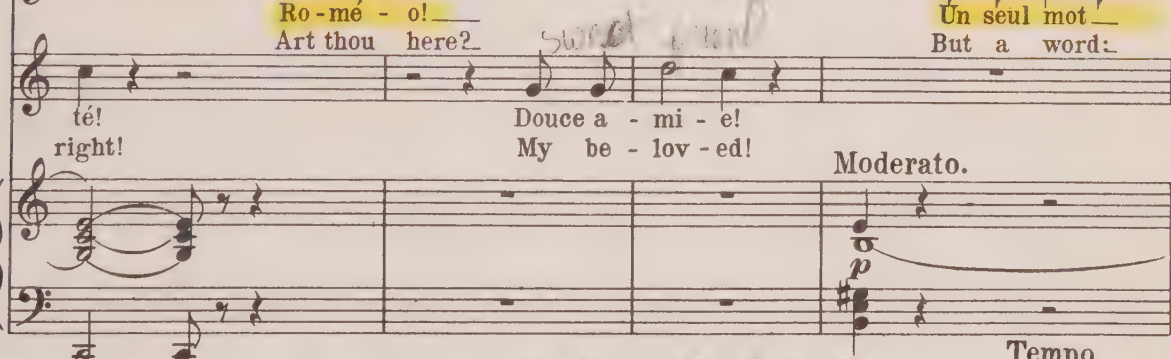

 té! Je crains de m'éveil - ler et n'o-se croire en-core à sa ré-a-li -
 light! I fear I shall a - wake! I may not dare as yet be-lieve in it a -



Juliet. *Moderato.*


Ro-mé - o! Un seul mot -
 Art thou here? But a word -

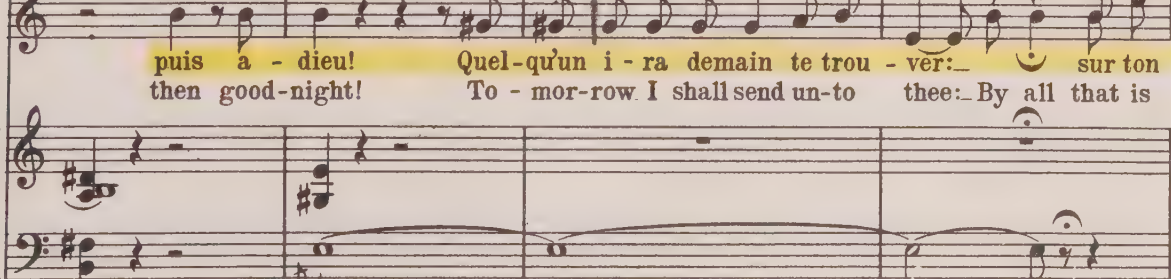

 té! Douce a - mi - e!
 right! My be - lov - ed!



Tempo. solemnly

puis a - dieu! Quel-qu'un i - ra demain te trou - ver: sur ton
 then good-night! To - mor-row I shall send un-to thee: By all that is


 puis a - dieu! Quel-qu'un i - ra demain te trou - ver: sur ton
 then good-night! To - mor-row I shall send un-to thee: By all that is



Andante.

Moderato.

soil with me tell me what day at what

à - me! Si tu me veux pour fem-me, Fais-moi di - re quel jour, à quelle
ho - ly! Say, if thou love me tru-ly! Let me know on what day, - at what

love promise you shall be united, all union will be

heu-re, en quel lieu, - Sous le re-gard de Dieu notre u-ni - on se - ra bé -
hour, in what place We in the sight of God, in ho-ly bonds shall be u -

great union from God Be my only

ni - e! A - lors, ô mon sei - gneur! sois mon u - ni - que
nit - ed. Then thou, my dear-est lord, my on - ly law shalt

love This my life

loi; Je te li - vre ma vie en - tiè - re, Je te li - vre ma vie en -
be! Un-to thee all my life I ten - der, un-to thee all my life I

cresc.

and I deny all

tiè - re, Et je re - ni - e Tout, ce qui n'est pas toi!
ten - der, All else be slighted, All, that is not of thee!

Mais! si ta ten - dres - se Ne veut de moi
 But, if thy per - sua - sion Will naught of me

p

que de fol - les a - mours, Ah! je t'en con - jure a - lors, —
 but a fond light-o' - love, — Ah! I do con - jure thee then, —

p

par cette heu - re d'i - vres - se, Ne me re - vois plus! —
 by this mo - ment of pas - sion, Nev - er see me more! —

p *cresc.*

Ne me re - vois plus, — Et me laisse à la dou -
 Nev - er see me more! — Leave my heart to the de -

f

leur, à la dou - leur qui rempli - ra mes jours! —
 spair, to the de - spair that life will ne'er re - move! —

f *Lo stesso movimento.*

Ah! Ah!
 Lo stesso movimento.

dim. *p* *p* *f*

Wash my

— je te l'ai dit, je t'a - do - re! Dis - si - pe ma
 — I say a - gain, I a - dore thee! Dis - pel thou my

cresc.

— nuit! — sois l'au - ro - re, sois l'au - rore Où va mon
 night! — Send be - fore thee, Send be - fore thy rays, oh

cresc.

dim.

cœur, où vont mes yeux! Dis - pose
 sun, re - joice mine eyes! My heart en can

dim.

p

rei - ne, dis - po - se de ma vi - e,
 on - ly de - sire what - e'er thou will - est,

cresc.

molto.

Verse a mon âme i - nas-sou - vi - e, Verse
 Thou all my soul with rap-ture fill - est, thou

cresc.

molto.

f *rit.*

à mon âme in-assou - vi - e Tou-te la lumiè - re des
all my soul with rapture fill - est, As the sun rejoic - es the

f *ff* *rit.* *ff*

Ad. *

Allegro moderato. {Gertrude} *Ad.* {Juliet.} (spoken.) Juliet.

On m'ap-pel-le! Pars! je
She is call-ing! Go! I

cieux! _____ Ah dé -jà!
skies! _____ Ah! so soon?

Allegro moderato.

dim. *p*

Ad. *

{Gertrude} (spoken.)
{Juliet.}

tremble Que l'on nous voie en - semble! Je viens - Plus bas!
fear me That she may see thee near me! I come! Be-ware!

Écou-te - moi! non,
A moment more! No,

plus bas plus bas par - le plus
be-ware! be-ware! Pray thee, be -

non, on ne t'ap-pel-le pas!
no! There's no one calling there!

pp

Allegretto (♩ = 100)

un poco agitato.

Romeo.

bas!

ware!

Ah! ne fuis pas en - co - re!

Ah! lin - ger yet a mo - ment!

pp

Ah! ne fuis pas en - co - re! Lais - se, lais - se ma main

Ah! lin - ger yet a mo - ment! Let me, Let me yet hold

Juliet.

Ah! l'on peut nous sur - pren - dre!

Ah! someone may sur - prise us!

s'oub - li - er dans ta main!

thy dear hand in my own!

Juliet.

Ah! l'on peut nous sur - pren - dre! Lais - se, lais - se ma main

Ah! some one may sur - prise us! Let me, Let me with - draw

cresc.

sé-chapper de ta main. A - dieu! a -
 my hand from thy own! Fare - well! *cresc.* Fare -
 A - dieu! Fare - well!

pp *p* *cresc.*

f *rit.* *a tempo.* *cresc.*

dieu! a - dieu! De cet a - dieu si
 well! Fare - well! Of this fare - well so
 a - dieu! De cet a - dieu si
 Fare - well! Of this fare - well so
a tempo.

f *dim. rit.* *p* *cresc.*

Quasi andante.
molto ritenuto.

f *a tempo.* *cresc.* *f* *molto ritenuto.*

douce est la tris - tes - se, Que je vou - drai te dire a - dieu jus-qu'à de -
 ten - der is the sor - row, That I were fain to say fare - well un-til the
 douce est la tris - tes - se, Que je vou - drai te dire a - dieu jus-qu'à de -
 ten - der is the sor - row, That I were fain to say fare - well un-til the
a tempo. *quasi retenu.*

f *p* *cresc.* *f*

p a tempo. *cresc. -*

main! De cet a - dieu — si douce est la tris - tes - se, Que
dawn! Of this fare - well — so ten - der is the sor - row, That

p *cresc.*

main! De cet a - dieu — si douce est la tris - tes - se, Que
dawn! Of this fare - well — so ten - der is the sor - row, That

a tempo. *p* *cresc. -*

dim. *p*

je voudrais te dire a - dieu, — que je voudrais te dire a -
I were fain to say fare - well, — that I were fain to say fare -

dim. *p*

je voudrais te dire a - dieu, — que je voudrais te dire a -
I were fain to say fare - well, — that I were fain to say fare -

dim. *p*

rit. *a tempo.*

dieu jus - qu'à de - main! De cet a - dieu — si
well un - til the dawn! Of this fare - well — so

rit. *a tempo.* *p*

dieu jus - qu'à de - main! De cet a - dieu — si
well un - til the dawn! Of this fare - well — so

colla voce. *pp* *a tempo.*

douce est la tris - tes - se, Que je voudrais te dire a - dieu —
ten - der is the sor - row, That I were fain to say fare-well —

douce est la tris - tes - se, Que je voudrais te dire a - dieu —
ten - der is the sor - row, That I were fain to say fare-well —

rit. - a tempo. *rit. - a tempo.*

jus - qu'à de - main, _____ *jus - qu'à* de - main, _____
un - til the dawn, _____ *un - til* the dawn, _____

rit. - a tempo. *rit. - a tempo.*

jus - qu'à de - main, _____ *jus - qu'à* de - main, _____
un - til the dawn, _____ *un - til* the dawn, _____

rit. - a tempo. *rit. - a tempo.*

pp *ppp*

rit. - a tempo.

jus - qu'à de - main! _____
un - til the dawn! _____

rit. - a tempo.

jus - qu'à de - main! _____
un - til the dawn! _____

rit. - a tempo.

ppp

Allegro moderato.

Juliet.

Main - te - nant, je ten sup - pli - e,
My be - lov'd, I now im - plore thee,

Adagio.

pars! go! Pour-quoi te rappe -
But why did I re -

Romeo.

Ah! cru - el - le! ah! cru - el - le!
Ah! how cru - el! Ah! how cru - el!

Adagio.
dim.

Allegro moderato.

lais - je? ô fo - li - e! A peine es - tu près de
call thee? O, my fol - ly! For hard - ly art thou re -

moi, que soud-ain mon cœur l'ou - bli - e! Je te vould-rai par -
turn'd, Than my heart for - gets it whol - ly! I would, thou wert

Lo stesso movimento.

ti! pastrop loin ce- pendant — Comme un oi- seau cap- tif que
gone! yet not too far a - way, — but like a cap- tive bird, by

p *pp* *pp*

la main d'un en- fant — Tient en- chaîné d'un fil de soi- e, À pei - ne vo- le -
child- ish hand con- fined, — held by a silk- en thread re - straining, That scarce be- gins to

p

t- il, dans l'es- pace em- por - té, Que l'en- fant le ra - mène — a - vec des cris de
fly, And would wing to the sky, Than the child draws him down, — him joy- ful - ly re -

cresc. *cresc.*

Tempo I.

joi - e, Tant — son a- mour ja - lous lui plaint la li- ber-
gain - ing; So — lov- ing- jeal- ous he, — The cap - tive may go

f *dim.* *p*

Allegro.

té! free! **Romeo.** Hé - A -

Ah! ne fuis pas en - co -
Stay but a lit - tle long -

p

las! il le faut! Hé -
las! I must go! A -

re! Non! ne fuis pas en - co -
er! Stay but a lit - tle long -

las! il le faut! a - dieu! a - dieu! a -
las! I must go! Fare - well! fare - well! fare -

re! a - dieu! a - dieu!
er! Fare - well! fare - well!

f *dim.* *p rit.*

Moderato. *cresc.* *f molto ritenuto.*

dieu! De cet a - dieu si douce est la tris -
well! Of this fare - well so ten der is the

De cet a - dieu si douce est la tris -
Of this fare - well so ten der is the

p *Moderato.* *cresc.* *molto rit.*

*p a tempo.**cresc.**f molto ritenuto.*tes - se,
sor - row,Que je vou - drais te dire a - dieu jus-qu'à de -
that I were fain to say fare - well un - til thetes - se,
sor - row,Que je vou - drais te dire a - dieu jus-qu'à de -
that I were fain to say fare - well un - til the*a tempo.**p**p**cresc.**molto rit.**p a tempo.**cresc.*main! —
dawn! —De cet a - dieu — si douce est la tris-
Of this fare - well — so ten - der is themain! —
dawn! —De cet a - dieu — si douce est la tris-
Of this fare - well — so ten - der is the*a tempo.**p**cresc.*tes - se,
sor - row,Que je vou - drais te dire a - dieu, — que
that I were fain to say fare - well, — thattes - se,
sor - row,Que je vou - drais te dire a - dieu, — que
that I were fain to say fare - well, — that*dim.**p**dim.**p**dim.**rit.**a tempo.*je vou - drais te dire a - dieu jus - qu'à de - main! —
I were fain to say fare - well un - til the dawn! —je vou - drais te dire a - dieu jus - qu'à de - main! —
I were fain to say fare - well un - til the dawn! —*colla voce. pp*

De cet a - dieu si douce est la tris - tes - se, Que je voudrais te
Of thisfare-well so ten - der is the sor-row, that I werefain to

De cet a - dieu si douce est la tris - tes - se, Que je voudrais te
Of thisfare-well so ten - der is the sor-row, that I werefain to

rit. - a tempo. rit. - a tempo.

dire a - dieu jus - qu'à de - main, jus - qu'à de - main,
sayfare-well un - til the dawn! un - til the dawn,
rit. - a tempo. rit. - a tempo.

dire a - dieu jus - qu'à de - main, jus - qu'à de - main,
sayfare-well un - til the dawn! un - til the dawn,
rit. - a tempo. rit. - a tempo.

ppp

molto rit. a tempo.

jus - qu'à de - main!
un - til the dawn!
molto rit. a tempo.

jus - qu'à de - main!
un - til the dawn!
molto rit. a tempo.

ppp

Andante.

pp

come al principio dell'atto.

A - dieu mil-le fois!

Fare-well for a while!

*ppp**pp**pp* *Ad.*

Romeo.

Va!

Go!

re-pose en paix!
Besweet thy rest,* *Ad.** *Ad.** *Ad.*

*

som - meil - le!
thy dream - ing!*Ad.*

*

Ad.

*

Ad.

*

Ad.

*

Qu'un sou - ri - re d'en-fant sur ta bou - che ver-meil - le
On thy lip ros - y red be a smile ev - er beam - ing;*Ad.*

*

Ad.

*

Ad.

*

Ad.

*

Dou - ce - ment vien - ne se po - ser! _____
 May the smile for thy lov - er be, _____

Waltz * *Waltz* * *Waltz* * *Waltz* *

Et mur - mur - ant en - cor: _____ Je t'aime! à ton o - reil - le Que la
 Murm'ring a - gain, "I love thee!" A - gain near thee in seem - ing! May the

pp *Waltz* * *Waltz* * *Waltz* * *Waltz* * *Waltz* *

poco rit. *a tempo.*
 bri - se des nuits _____ te por - te ce bai - ser! _____
 breez - es of night _____ bear on my kiss to thee! _____

poco rit. *a tempo.*
 (curtain.) *Waltz* * *Waltz* * *Waltz* * *Waltz* *

p *pp* *Waltz* * *Waltz* * *Waltz* *

The Cell of Friar Laurence.

Nº 10. Entr'acte and Scene.
1st Tableau.

Moderato.

Juliet.

Romeo.

F. Laurence.

Piano.

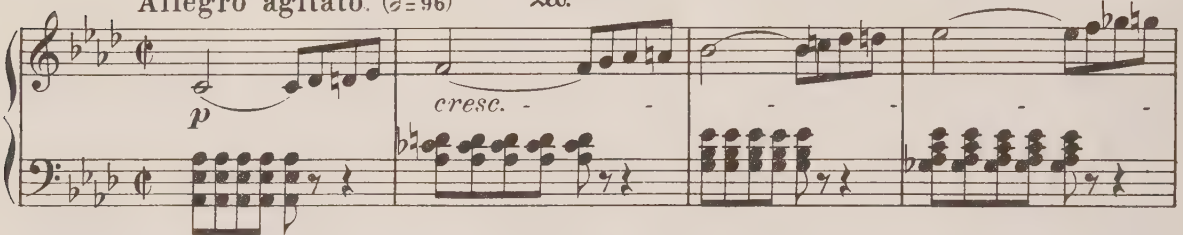
Moderato.

*Red. * Red. * Red. * Red. **



Allegro agitato. (♩ = 96)

Ad.



Romeo.

Moderato.



Mon
Good

pè - re! Dieu vous gar - de! Dieu vous gar - de!
mor-row, ho - ly Fa - ther! Fair good mor - row!

F. Laurence.

Recit.

Eh! quoi! le jour à pei - ne Se lè - ve. et le sommeil te
How now? The day but hard - ly is break - ing, And slum - ber fleesthine

Recit.

fuit? Quel trans-port vers moi te con - duit? Quel amoureux sou-ci t'a-
eye? Why to me so ear - ly dost hie? What cares of love com-pel thy

p *cresc.* *dim.*

Romeo.

Vous l'avez de - vi - né, mon père, c'est l'a -
You di-vine it a - right, my Fa - ther; it is

mè - ne?
wak - ing?

p *f* *dim.*

mour! —
love! —

Quel nom prononcez —
That name I have for —

L'amour! en - cor l'in - di - gne Ro - sa - li - ne.
'Tis love! A - gain th'un-wor-thy Ro - sa - line? —

p *f*

Moderato e misurato.

vous? je ne le connais pas! — L'œil des é -
got, and with it all my woe! — When, borne on

f *f* *pp*

Red. *

lus, — sou - vrant à la clar - té di - vi - ne,
high, — the soul a-wakes in light di - vine, —

Red. * *Red.* * *Red.* *

Se souvient-il en - cor — des om-bres d'i-ci
Can it re - mem - ber still — the gloom left here be -

Red. * *Red.* * *Red.* *

breve.

123

bas? Ai-me-t'on Ro-sa - li - ne, ay - ant vu Ju - li - et -
low? Can one love Ro-sa - line, hav - ing seen charming Ju -

F. Laurence.

Romeo.

(Enter Juliet, followed by Gertrude.)

te?
liet?

La voi - ci! —
She is here! —

Quoi? Ju-li-et-te Cap-u - let?
What, Ju - - liet Cap-u - let?

Juliet.

Ro-mé-o! —
My be - lov'd! —

Romeo.

Mon à - me t'appe -
My soul in - vit - ed

dim.

Juliet.

lait! Je te vois! — ma bouche est mu - et - te!
thine! I be-hold thee! My lip shall be si - lent!

Mon père, —
My Fa-ther,

Voi-ci mon é - poux! — Vous connais - sez ce cœur que je lui
be - hold — my spouse! — You know this heart that un - to him I

don - ne! À son amour je m'aban - don - ne! Devant le
prof - fer! Un - to his love my life I of - fer! In sight of

cresc. *f* *dim.*

F. Laurence.

ciel u - nis-sez - nous! — Oui! dus - sé - je affron -
heav'n hal - low our vows! — Ay! tho' blind be their

p *fp*

Ped. *

ter une a - veu - gle co - lè - re, Je vous prè - te - rai mon se -
ire when of - fense may be giv - en, I will lend my aid to you

fp *fp*

cours;— Puis-se de vos mai - sons_ la hai-ne sé - cu - lai - re S'é-
 now;— May cen-tu-ries of hate, that hath your hous-es riv - en, Be

Romeo. (to Gertrude.) (exit Gertrude.)

Toi, veille au de - hors!_ Nurse, watch at the door!_

teind-re en vos jeu-nes a - mours!_ Té-moin de vos pro-
 quench'd in the love you a - vow!_ To wit-ness your pro-

mes - ses, Gar - dien de vos ten - dres - ses / Que le Sei-
 fes - sion, To guard your ten - der pas - sion, May our dear

(slowly.)

gneur soit a - vec vous!_ À ge - noux!_ à ge -
 Lord see and re - deem!_ Kneel to Him!_ Kneel to

Nº 11. Trio and Quartet.

Adagio.

Juliet.

Gertrude.

Romeo.

F. Laurence.

Piano.

noux!
Him!

Adagio. (♩ = 60)

f (after the word.) *dim.* *p*

F. Laurence.
(with solemnity.)

Andante.

Dieu, qui fis l'homme à ton i - ma - ge, Et de sa chair et de son
Thou, who madst man in Thine own im - age, And of his flesh and of his

sang cré-as la fem - me, Et, l'u-nissant à l'homme par le ma - ri-
blood cre-at - edst wo - man, And un-to him u - nit-edst her in bonds of

a - ge, Con-sa - cras du haut de Si - on Leur in-sé-pa-rable u - ni-
mar - riage, From Thy heav'n - ly man-sion a - bove Pu-ri-fy and hal - low their

13205

on: Re - gar - de d'unœil fa - vo - ra - ble Ta cré - a - tu - re mi - sé -
 love! What - e'er their offense or transgres - sion, Look on them now in Thy com -

ben sostenuto.

p

Juliet.

Sei - gneur! nous pro-met -
 Oh Lord! Tru - ly we
 Romeo. ,

ra - ble Qui se pros - ter - ne de - vant toi! Sei - gneur! nous pro-met -
 pas - sion, Who bow be - fore Thine aw - ful throne! Oh Lord! Tru - ly we

tons d'o - bé - ir à ta loi.
 vow to o - bey Thee a - lone! F. Laurence.

tons d'o - bé - ir à ta loi. En - tends ma pri - è - re fer -
 vow to o - bey Thee a - lone! May He, Who my pray'r yon - der

Red. *

ven - te! Fais que le joug de ta ser - van - te Soit un
 hear - eth, Grant, that the yoke His handmaid bear - eth, Be a

Red. *

joug d'amour et de paix! Que la ver-tu soit sa ri -
yoke of love un-al - loy'd! Ev - er may vir-tue be her

che - se, Que poursoute - nir sa fai - blesseElle ar-me son cœur du de -
dow - er; Guid - ed and sustain'd by Thy pow'r Mayshe in Thy fear e'er a -

Red. *

Juliet.

Sei - gneur, sois mon ap - pui, — sois mon es - poir! —
O Lord! — E'er be my stay, — e'er be my guide! —

Romeo.

voir! Sei - gneur, sois mon ap - pui, — sois mon es - poir! —
bide! O Lord! — E'er be my stay, — e'er be my guide! —

p *pp*

Red. *

F. Laurence.

Que leur vieillesse heu - reuse — voie Leurs en - fants marchant dans ta
May their old age be bless - ed, may Their chil-dren ev - er walk in Thy

Sei-gneur! du noir pe'-
O Lord, from mor-tal

Romeo.

vo-ie, Et les en-fants de leurs en-fants!—
way, And be their chil-dren's chil-dren Thine!—

Sei-gneur! du noir pe'-
O Lord, from mor-tal

pp

*Red. * Red. * Red. **

che' c'est toi qui nous dé-fends!—
sin guard us Thy pow'r di-vine!—

F. Laurence.

che' c'est toi qui nous dé-fends!— Que ce cou-ple chaste et fi-
sin guard us Thy pow'r di-vine!— May this pair, in love chaste-ly

p

pp

cresc.

dè-le, U-ni dans la vie e'-ter-nel-le, Par-
plight-ed, For-ev-er by mar-riage u-nit-ed, Meet

cresc.

Juliet.

p

Sei-gneur! sur notre a-mour daigne a-bais-
O Lord, hear us, we pray, deign Thou to

Romeo.

f

vienné au roy-au-me des cieux!— Sei-gneur! sur notre a-mour daigne a-bais-
Thee in the Kingdom a-bove!— O Lord, hear us, we pray, deign Thou to

dim.

pp

*Red. * Red. * Red. **

Adagio. Andante.

ser les yeux! —
bless our love! —

F. Laurence. (addressing Romeo.)

ser les yeux! —
bless our love! —

Ro-me'-o! tu choi-sis Ju-li-et-te pour
Ro-me-o! For thy wife dost thou take this

Adagio. Andante.

p

Red. *

Romeo. **F. Laurence.** (to Juliet.) **Juliet.**

fem-me? Oui, mon pè-re!
wo-man? Yes, my fa-ther!

Tu prends Ro-me'-o pour é-poux?
Dost thou for thy spouse take this man?

Oui, mon
Yes, my

p

F. Laurence.

pè-re!
fa-ther!

De-vant Dieu, qui lit dans votre â-me,
In His name, Who know-eth all hearts,

p

Allegro moderato. (♩ = 76)

Je vous u-nis! —
I join your hands! —

Re-le-vez - vous!
Rise! ye are one!

p

Red. *

Juliet. *p*
 0 pur bon -
 0 bliss - ful

Gertrude. *p*
 0 pur bon -
 0 bliss - ful

Romeo. *p*
 0 pur bon -
 0 bliss - ful

(Gertrude returns.) F. Laurence. *p*
 0 pur bon -
 0 bliss - ful

cresc. *fp*

cresc. molto.

heur! Ô joie im-men-se! Le ciel même a re - çu nos ser -
 hour! O joy un-end-ing! Heav'n it - self seals the bond e'en that

cresc. molto.

heur! Ô joie im-me se! Le ciel même a re - çu nos ser -
 hour! O joy un-end-ing! Heav'n it - self seals the bond e'en that

cresc. molto.

heur! Ô joie im-men-se! Le ciel même a re - çu nos ser -
 hour! O joy un-end-ing! Heav'n it - self seals the bond e'en that

cresc. molto.

heur! Ô joie im-men-se! Le ciel même a re - çu nos ser -
 hour! O joy un-end-ing! Heav'n it - self seals the bond e'en that

cresc. molto.

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

f *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

f *p* *sostenuto.* *cresc.*

ni par deux cœurs heu - reux! Dieu de bon - té! Dieu de clé-men-ce!
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

ni par deux cœurs heu - reux! Dieu de bon - té! Dieu de clé-men-ce!
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

ni par deux cœurs heu - reux! Dieu de bon - té! Dieu de clé-men-ce!
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

ni par deux cœurs heu - reux! Dieu de bon - té! Dieu de clé-men-ce!
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

*cresc. molto.**ritard. a tempo.***ff**

Sois — bé - ni! — sois — bé - ni! — sois — bé -
 Blest — be Thou, — blest — be Thou, — blest — be

*cresc. molto.**ritard. a tempo.***ff**

Sois' bé - ni! — sois blest bé - ni! — sois bé -
 Blest be Thou, — blest be Thou, — blest be

*cresc. molto.**ritard. a tempo.***ff**

Sois — bé - ni! — sois — bé - ni! — sois — bé -
 Blest — be Thou, — blest — be Thou, — blest — be

*cresc. molto.**ritard. a tempo.***ff**

Sois bé - ni! — sois bé - ni! — sois bé -
 Blest be Thou, — blest be Thou — blest be

*cresc. molto.**ritard. a tempo.***ff***cresc. molto.**ritard. a tempo.***ff**

dim. *p* *Un poco più lento.*

ni par deux cœurs heu - reux! — Sois bé - ni! —
 Thou by two grate - ful hearts! — Blest be Thou! —

ni par deux cœurs heu - reux! — Sois bé - ni! —
 Thou by two grate - ful hearts! — Blest be Thou! —

ni par deux cœurs heu - reux! — Sois bé - ni! —
 Thou by two grate - ful hearts! — Blest be Thou! —

ni par deux cœurs heu - reux! — Sois bé - ni! —
 Thou by two grate - ful hearts! — Blest be Thou! —

Un poco più lento.

ff *dim.* *p* *p*

cresc. *f* *Più allegro.*

sois bé - ni par deux cœurs heu -
Blest be Thou by two grate - ful

cresc. *f*

sois bé - ni par deux cœurs heu -
Blest be Thou by two grate - ful

cresc. *f*

sois bé - ni par deux cœurs heu -
Blest be Thou by two grate - ful

cresc. *f*

sois bé - ni par deux cœurs heu -
Blest be Thou by two grate - ful

cresc. *f* *Più allegro.*

Ad. *

reux! _____
hearts! _____

reux! _____
hearts! _____

reux! _____
hearts! _____

reux! _____
hearts! _____

reux! _____
hearts! _____

Tempo I.

f

Ad.

dim. *p*

Ad. *

Nº 12. Chanson.

2^d Tableau.

Allegretto. (♩ = 84)

Piano.

(Curtain rises.)

cresc.

f

trm

Stephano.

Recit. Moderato.

(eyeing the balcony of

De - puis hi - er je cher-chen vain mon mai-tre! Est-il en-core chez
 Since yes - ter eve I vain - ly seek my mas-ter. Can he still be with-

p Recit. Moderato.

the palace.)

misurato.

(arrogantly.)

vous, Mes-sei-gneurs Ca-pu - lets? _____ Voy-ons un peu si vos di - gnes va-
 in with a foe that he hates? _____ Now let me see, Mes-sei-gneurs Cap-u -

p misurato.

lets À ma voix ce ma - tin o - se-ront re - pa - rai - tre!
 lets, If you dare walk a - broad to re-pair your dis - as - ter!

Allegretto. (♩ = 88)

First system of the 'Allegretto' section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music is marked with a forte 'f' dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of the 'Allegretto' section. It continues the melody and accompaniment from the first system. The treble clef features several triplet markings over groups of eighth notes. The bass clef accompaniment consists of chords and moving lines. The forte 'f' dynamic is maintained.

Poco meno mosso. (♩ = 72)

Que fais - tu, blan-che tour-te -
Dain-ty dove, where-fore art thou

Third system, beginning the 'Poco meno mosso' section. The tempo is marked (♩ = 72). The vocal line enters in the treble clef with the lyrics. The piano accompaniment in the bass clef is marked with a piano 'p' dynamic. The system includes a 'Ped.' (pedal) marking and asterisks indicating repeat points.

rel - le, Dans ce nid de vau - tours? Quel - que
ly - ing In a wild vul - ture's nest? Soon or

Fourth system of the 'Poco meno mosso' section. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern in the bass clef. The system includes 'Ped.' and asterisk markings.

jour, dé - ploy - ant ton ai - le, Tu sui - vras les a -
late, far shalt thou be fly - ing, Foll' - wing love's own be -

Fifth system of the 'Poco meno mosso' section. The vocal line concludes with a triplet of eighth notes. The piano accompaniment continues with the eighth-note pattern. The system includes 'Ped.' and asterisk markings.

Poco animato.

mours! — Aux vau-tours, il faut la ba-tail-le, Pour frap-
 hest! — For the vul-tures would fain be fight-ing, And their

ppoco animato.

per d'e-stoc et de tail-le, Leurs becs sont ai-gui-
 beaks are whet-ted for smit-ing; Full sharp are they, and

Tempo I.

sés! — Lais-se là ces ois-eaux de proi-e, Tour-le-
 strong! Fly a-way, then, from birds of prey, love! Thou wert

ten. *p*

Red. *

rel-le qui fais-ta joi-e Des a-mou-reux bai-
 made on-ly to-re-pay, love, Fond kiss-es warm and

rit. *ritpp*

Red. *

Andantino. (♩ = 66)

sers! — Gar-dez bien la-bel-le!
 long! — Guard ye well her-dwell-ing,

p *pp*

Qui vi - vrà ve - ra! Vo - tre tour - te -
They who live shall see! For your dain - ty

rel - le Vous é - chap - pe - ra,
dar - ling May one day go free,

Vo - tre tour - te rel - le Vous é - chap - pe -
For your dain - ty dar - ling May one day go

Tempo I.

ra! Un ra - mien, loin du vert bo -
free! Drawn by love, from his wood - land

ca - ge, Par l'a - mour at - ti - ré, A l'en -
hie - ing, Came a ring - dove that way, All a -

tour de ce nid sau - va - ge ing A, je crois, sou - pi -
round yon - der ey - rie sigh - ing He did rove, so - they

And. *

poco animando

ré! Les vau - tours sont à la cu - ré - e, Leurs chan -
say! Lured a - field by a prey they're man - gling, Yet a -

p poco animando

sons que fuit Cy - thé - ré - e Ré - son - nent a grand
far the vul - tures are wran - gling, Their cries the ear af -

a tempo

bruit! Ce - pen - dant, en leur douce i - vres - se Nos a -
fright! And the while, fond - ly won in woo - ing, Lov - ers

a tempo

And. *

mants con - tent leur ten - dres - se Aux as - tres de la
twain ten - der - ly are coo - ing 'Neath wond'ring stars of

pp

Andantino.

nuit!
night!

Gar-dez bien la bel-le,
Guard ye well her dwell-ing!

p *pp*

Qui vi-vrà ve-rà!
They who live shall see!

Vo-tre tour-te-rel-le
For your dainty dar-ling

p

Vous é-chap-pe-ra,
May one day go free,

Vo-tre tour-te-rel-le Vous é-
For your dain-ty dar-ling May one-

pp

Più lento.

chap-pe-ra! Gar-dez bien la bel-le, Vo-tre tour-te-
day go free! Guard ye well her dwell-ing, For your dainty

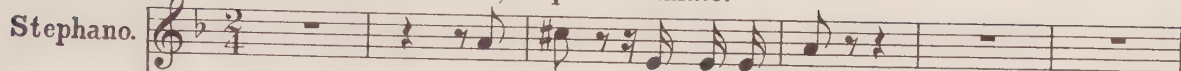
Più lento. *p*

rel-le Vous é-chap-pe-ra!
dar-ling May one day go free!

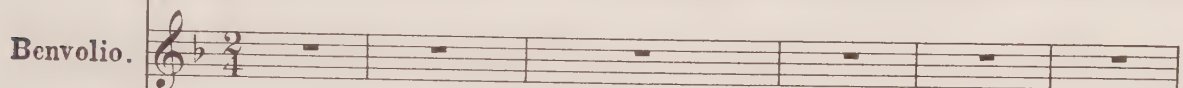
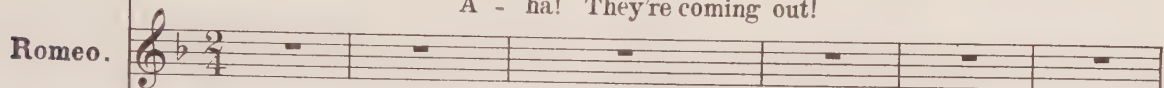
f *ff*

Nº 13. Finale.

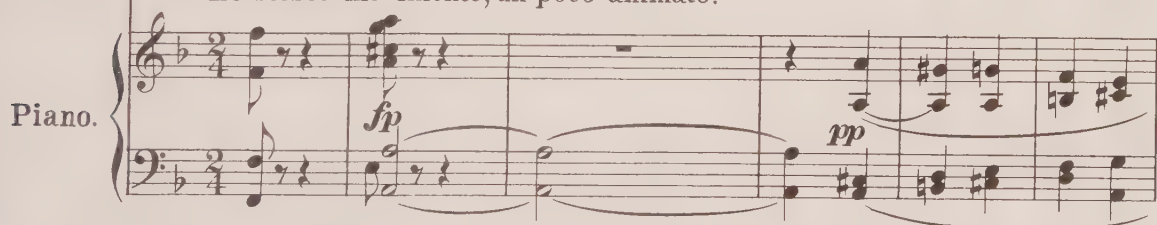
Lo stesso movimento, un poco animato.



Ah! ah! voi-ci nos gens!
A - ha! They're coming out!



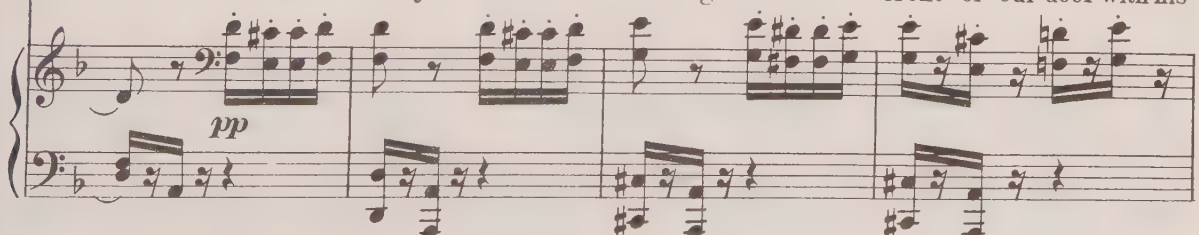
Lo stesso movimento, un poco animato.



Gregorio.



Qui diable à no - tre por - te S'en vient rou-cou-ler de la
What is yon fel - low do - ing In front of our door with his



Stephano.

La chan - son leur dé - plait, La chan - son leur dé -
 How they fume at a song, how they fume at a

sor - te?
 coo - ing?

Gregorio.

plait!
 song!

Eh! par - bleu!
 Hey! hal - loh!

n'est - ce point Ce - lui que nous chas - sions hi - er la dague au
 Is't not he whom yes - ter - day we scar'd a - way? The ver - y

poco riten.

poing?
 boy!

(tempo dell' aria di Stephano.)

C'est lui - mè - me! l'audace est for - te!
 Sau - cy var - let! There's danger brew - ing!

C'est lui - mè - me! l'audace est for - te!
 Sau - cy var - let! There's danger brew - ing!

Gar - dez bien la bel - le! Qui vi - vrà ver -
 Guard ye well her dwell - ing They who live shall

pp

rà! Vo - tre tour - te - rel - le
 see! For your dain - ty dar - ling

p

Vous é - chap - pe - ra, Vo - tre tour - te -
 May one day go free, For your dain - ty

pp

rel - le Vous é - chap - pe - ra!
 dar - ling May one day go free!

rit *a tempo*

rit *p a tempo*

Gregorio.

Est -
 What

p

ce pour nous nar - guer, mon jeu - ne ca - ma - ra - de, Que
will you here, young friend? Are you for quar-rel_ yearning, That.

vous nous ré - ga - lez de cet - te_ sé - ré - na - de?
you re - gale us with your song at_ ear - ly_ morn - ing?

Stephano.

J'ai - me la mu - si - que!
I am fond of mu - sic!

C'est clair, c'est clair, On_ t'au -
'Tis clear, 'tis clear, Your gui -

ra sur le_ dos, en pa-reille é-qui - pé - e, Cas-sé ta gui - ta - re, mon cher!
tar, for_ a_ like sil - ly prank, was_ bro - ken, And o - ver your shoulders, my dear!

Stephano.

Pour gui - ta - re, j'ai mon é - pé - e, Et j'en
Of my art my sword is a to - ken, I can

p

Gregorio.

sais jou - er plus d'un air! Ah! par - dieu! pour cet - te mu -
an - y day play an air! On my soul! let us hear the

1 4 3 2

Stephano.

Viens
Come

si - que On peut te donner la ré - pli - que!
air, then! May - be, I can sing you a bur - then!

Gregorio.

donc en prendre u - ne le - çon! En gar - de!
on! I'll teach you how to sing! Have at you!

Chorus.
TENORS.

p
É - cou - tons, é - cou tons leur chan - son.
Let us hear, let us hear how they sing.

BASSES.

É - cou - tons, é - cou - tons leur chan - son.
Let us hear, let us hear how they sing.

p
f *p*
And. *

f *p*

p
Quel - le ra - ge! Ver - tu - dieu! Bon cou - ra - ge!
What a fu - ry! What a fray! Ev - er war - y,

p
Quel - le ra - ge! Ver - tu - dieu! Bon cou - ra - ge!
What a fu - ry! What a fray! Ev - er war - y,

p

Bon cou - rage Et franc jeu! Voyez comme cet en - fant
Ev - er gay How they play! See how yonder pu - ny boy

Bon cou - rage Et franc jeu! Voyez comme cet en - fant
Ev - er gay How they play! See how yonder pu - ny boy

p

Contre un hom - me se dé - fend!
Wields a ra - pier like a toy!

Contre un hom - me se dé - fend!
Wields a ra - pier like a toy!

Fi - ne la - me, Sur mon à - me!
He is read - y, He is stead - y!

Fi - ne la - me, Sur mon à - me!
He is read - y, He is stead - y!

Il se bat En sol -
Fight he can Like a

Il se bat En sol -
Fight he can Like a

aat, Il se bat En sol - dat!
man, Fight he can Like a man!

dat, Il se bat En sol - dat!
man, Fight he can Like a man!

cresc.

ff

Mercutio (entering. indignantly.)

At - ta - quer un en - fant! mor - bleu!
Do you draw on a boy! For shame!

Cest u - ne hon - te
But no dis - hon - or

ff Recit.

ff

(Enter Tybalt, who answers the insult.)

di - gne des Ca - pu - lets! Tels mai - tres, tels va -
 harms a Cap - u - let's name! Like mas - ter, like —

ff

Tybalt (insolently.)

lets! Vous a - vez la pa - ro - le promp - te, mon - sieur!
 man! With your tongue you are ver - y read - y, I vow!

f *ff*

Mercutio. **Tybalt.**

Moins promp - te que le bras!... C'est ce qu'il fau - drait
 My arm — is read - ier still! Sore - ly you'll need it

ff *ff*

Ad. *

Mercutio. (Mercutio and Tybalt engage;
 voir!... C'est ce que tu ver - ras!
 now! Try me when - e'er you will!

ff *ff*

Ad. *

at the same instant, Romeo rushes in and tries to separate them.)

ff *ff*

Romeo.

Mercutio.

Tybalt (vindictively.)

Ar - rè - tez!!!
Have a care!

Ro - mé - o!
Ro-meo here?

Ro - mé - o!!!
Ro-meo here!

son dé - mon me l'a - mè - ne!
'Tis thy de - mon doth send thee!

f *dim.* *p* *ff*

Un poco più lento.

(to Mercutio, with ironical politeness.)

deciso

Per - met - tez, — per - met -
By your leave, — by your

ff *p*

tez que sur vous je lui don - ne le pas! —
leave, he shall go be - fore you — in the game! —

p *ff*

ff *ff* *ff*

(to Romeo, haughtily.)

Al - lons! vil Mon - tai - gu! flam-berge au
How now, thou wretched boy! Hast thou an

senza accelerare

vent! dé - gai - ne! Toi qui nous in-sul-
arm, de - fend thee! Thou, who dost e - ven

tas jus - - qu'en no - tre mai -
dare mock us all in our

son, C'est toi qui vas por - ter la
home, 'Tis now thou sore - ly shalt re -

pei - ne De cette in-di - gne tra - hi - son!
pent thee That ev - er thith-er thou hast come!

ff colla voce

ff colla voce

p

s

Toi dont la bou-che mau - di - te À Ju-li-ette in-ter - di - te O -
 Thy curs - ed lip e - ven near - ing Sli - ly to Ju - li - et's hear - ing, Where

p *f* *p* *f*

a tempo (disdainfully.)
 sa, Je crois, par-ler tout bas, É - cou - te le seul mot que m'ins -
 it were best - for ev - er dumb! Now hear the on - ly name that my

colla voce *a tempo* *cresc.*

f *dim.* *p*

pi - re ma hai - ne! Tu n'es qu'un là - che!
 hate can pre-sent thee! Thou art a vil - lain! (Romeo seizes and half-draws

molto *f* *ff* *pauze longissima.*

his sword; after a moment's hesitation, he returns it to the scabbard.)

Andante. (♩ = 54.)

f *p*

Romeo (contained and dignified.)

Al - lons! tu ne me con-nais pas, Ty-balt,
 Not so! Ty - balt, thou know'st me not!

fp *p*

Et ton in-sult^e est vai-ne! J'ai dans le
And all in vain thine in-sult! Here in my

cœur des rai-sons de t'ai-mer, Qui mal-gré
heart I have rea-sons to love thee, That, spite of

moi — me vien-nent dé-sar-mer. Je ne suis pas un
all, — dis-armi wak-en-ing ire. Vil-lain am I

Tybalt.
là-che! a-dieu! Tu crois peut-être Ob-te-nir le par-don de tes of-
none! Fare-well! Dost thou en-deav-or To move me to par-don thy of-

Romeo.
fen-ses? traî-tre! Je ne tai ja-mais of-fen-
fens-es? Nev-er! Ty-balt, I ne'er have of-

sé, Ty-balt; des hai-nes le temps est pas-
fend-ed thee; the time of our hate is gone

p *f*

Mercutio.
sé!!! Tu souffri-ras ce nom de lâche, ô Ro-mé-o! T'ai-je enten-
by. So vile, dis-hon'-ra-ble sub-mis-sion To a foe nev-er I

fp *fp*

du? ——— Eh bien, donc! si ton bras doit fail-lir à sa
knew! ——— I tell thee, if thine arm will not lay his ag-

ff *ff*

tâ-che, C'est à moi dé-sor-mais — que l'hon-nour en est
gres-sion, It shall now be to mine — that the hon-or is

ff *ff*

Allegro. Romeo.

Mercutio. Mer-cu-ti-o! ——— je t'en con-ju-re!
Hold, Mer-cu-tio! I do im-plore thee!

du!
due!
Allegro. (♩ = 84.)

Non!
No!

f *p*

je ven-ge-rai ton in - ju - re! Mi - sé - ra - ble Ty -
 I will to hon-or re-store thee, And a-venge thee on

cresc.

Tybalt.

Je suis à
 And with a

balt!
 him!

en garde, et dé-fends - toi!
 Now draw, foul - spo-ken Ty - balt!

molto *ff*

toi!
 will!

Romeo.

E-cou-te moi!
 Will you not hear?

Mercutio.

Chorus.
 TENORS.Non lais-se - moi!..
 No! I will fight!

BASSES.

Bien sur ma foi! En lui j'ai
 Good! he will fight, Nor bear aBien sur ma foi! En lui j'ai
 Good! he will fight, Nor bear a

Stephano.

ff

Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of-

Romeo.

ff

Hai - ne! haine en mal - heurs fé -
 Ha - tred, foun - tain of woes un -

Benvolio.

ff

Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of-

Tybalt.

ff

Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of-

Mercutio.

ff

Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of-

Paris.

ff

Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of-

Gregorio.

ff

Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of-

foi! _____
 slight! _____

ff

Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of-

foi! _____
 slight! _____

ff

Montai-gus! Montai-gus! race im-
 Mon-ta-gues! Mon-ta-gues! Race of-

ff

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

con - de! Haine! haine en mal - heurs fé - con - de!
end - ing! Ha - tred, foun - tain of woes un - end - ing!

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Frémis-
fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Frémis-
fend - ing! Monta-gues! Monta-gues! Race of - fend - ing! Tremble

ff

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

Dois - tu tou - jours — par ta fu - reur — Doni -
Shall naught e'er quell — Thy wan-ton harm? — No

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

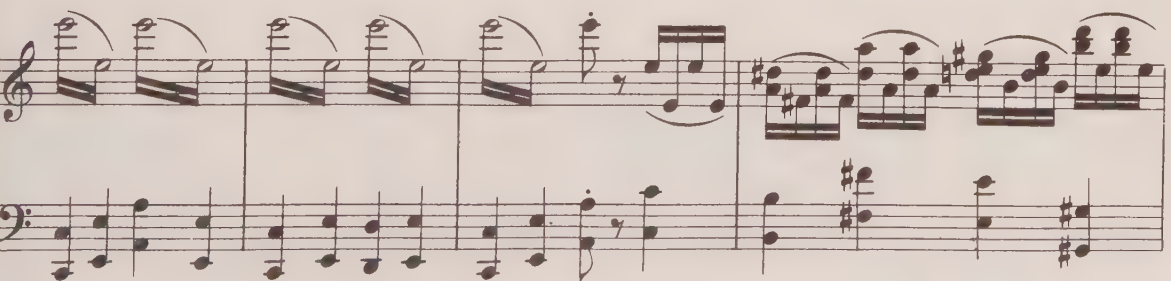
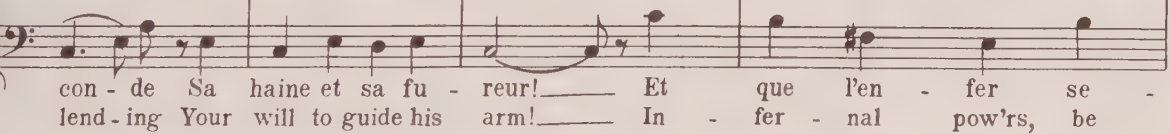
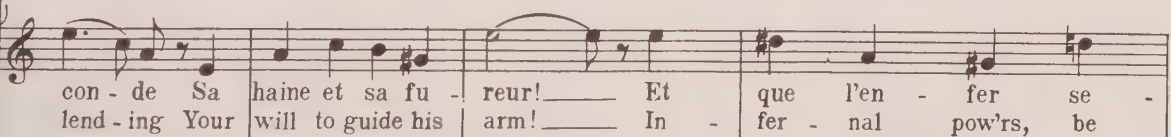
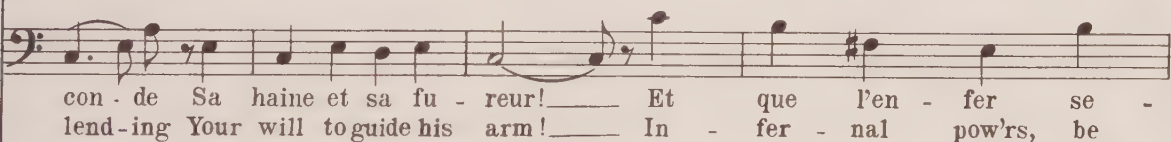
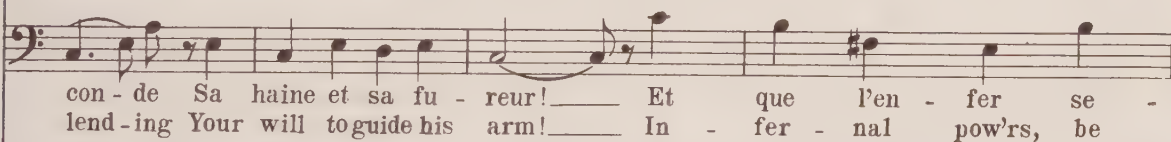
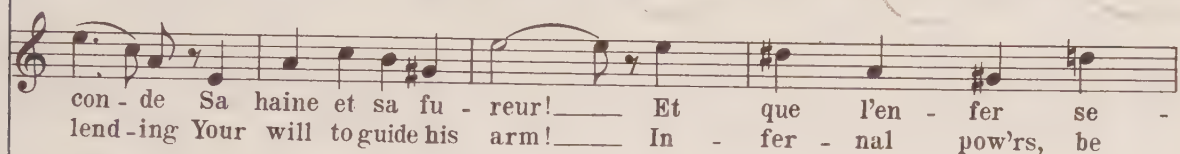
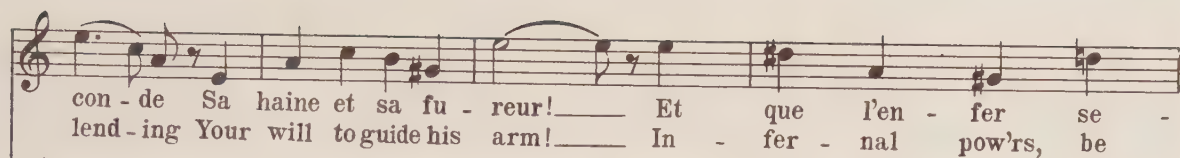
sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

ff *ff*

[illegible]



con - de Sa haine et sa fu - reur!____
lend - ing Your will to guide his arm!____

con - de Sa haine et sa fu - reur!____
lend - ing Your will to guide his arm!____

con - de Ma haine et ma fu - reur!____
lend - ing Your will to guide my arm!____

con - de Ma haine et ma fu - reur!____
lend - ing Your will to guide my arm!____

con - de Sa haine et sa fu - reur!____
lend - ing Your will to guide his arm!____

con - de Sa haine et sa fu - reur!____
lend - ing Your will to guide his arm!____

con - de Sa haine et sa fu - reur!____
lend - ing Your will to guide his arm!____

con - de Sa haine et sa fu - reur!____
lend - ing Your will to guide his arm!____

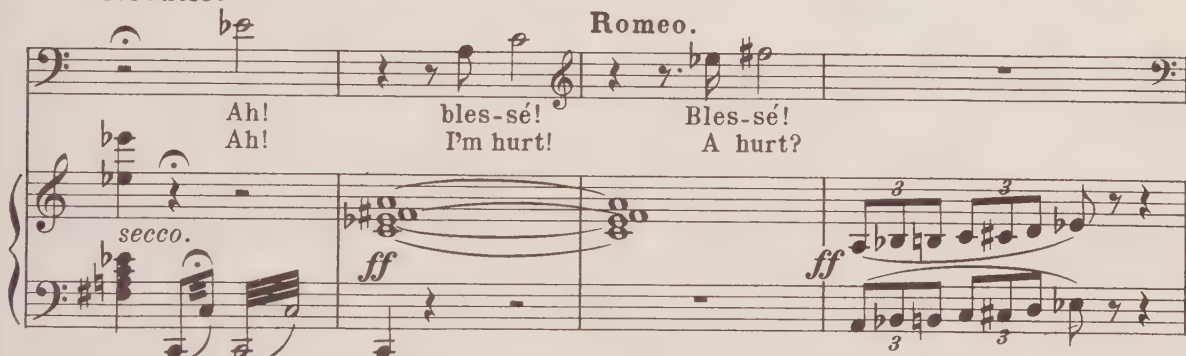
(Tybalt and Mercutio engage.)

ff



Mercutio.

Romeo.



Un poco meno allegro, ma poco, sempre alla battuta C.



Romeo.

nous? Oh sort im - pi - toy - a - ble! se - cou - rez -
all? Oh Fate, bar - ren of pit - y! Aid him a -

Mercutio.

(Mercutio is borne away dying.)

le! Sou - te - nez moi!
way! Lend me a hand!

(Romeo, after following him with his eyes for a brief space, comes forward again, filled

molto. *f*

with furious resentment, cries out:)

Romeo.

ff

Ah! main - te -
Ah! he is

nant re - monte au ciel pru - dence in - fà -
slain! A - way to heav'n, oh shame - ful cau -

me! Et toi, fu - reur à l'œil de flam - me,
tion! And thou, oh fire - ey'd ret - ri - bu - tion,

ff

Sois de mon cœur lu - ni - que loi! Ty - balt!
Now of my heart the law shalt be! Ty - balt!

ff *ff* *ff*

Il n'est i - ci d'au - tre là - che que
None oth - er here is a vil - lain, but

(they engage.)

toi!
thee!

ff

Ad. *

Ad. *

Ad. *

Romeo.

(to Tybalt, with a thrust.)

A toi!
Have at thee!

Capulet.

Grand Dieu! Ty - balt!!!
Oh Heav'ns! 'Tis Ty - balt!

Benvolio.

Sa bles-sure est mor - tel - le!
He is mor - tal - ly wound - ed!

Fuis sans perdre un ins -
Hence! Be - gone while thou

tant! Ah! qu'ai - je fait? moi! fuir, mau - dit par
may! What have I done? Ah! She ev - er will

cresc.

Benvolio.

Romeo.

el - le! C'est la mort qui t'at - tend! Qu'el - le vien - ne
hate me! It is death if thou stay! Dir - er far than

Adagio. Tybalt. (to Capulet, with a final effort).

done, — je l'ap - pel - le! Un dernier mot! et sur votre
death — may a - wait me! On - ly a word, and on your

f *pp*

à - me ex - au - cez - moi!
hon - or swear to com - ply!

cresc. *molto*

Capulet. (solemnly).

Tu se - ras o - bé - is, je t'en don - ne ma
On my hon - or, I swear! Do on me thou re -

dim. *p*

Allegro. (♩ = 80.)

foi!_ ly!_

p

SOPRANOS II.

Qu'est - ce
What is

cresc.

SOPRANOS I.

Adagio. (♩ = 50.)

done? qu'est - ce done? c'est Ty - balt!_
here? What is here? It it Ty-balt!

molto *lunga.* *pp*

ℳ. *

Capulet. (to Tybalt)

Reviens à toi!
Re-vive a - gain!

SOPRANOS I & II.

pp Il meurt!
TENORS. He dies!_

pp Il meurt!
BASSES. He dies!_

pp Il meurt!
He dies!_

pp *pp* *pp*

Chorus.

p jour de deuil! jour de
day of woe! day of

TENORS. **Romeo** with 1st TENORS, **Benvolio** with 2nd TENORS

p jour de deuil! jour de
day of woe! day of

BASSES. **Paris** with 1st BASSES, **Gregorio** with 2nd BASSES.

p jour de deuil! jour de
day of woe! day of

p *mf* *p*

p lar - mes! Un a - veu - gle courroux Ensang-lan - te nos
weep - ing! Blind re-venge hath our blades In their blood now been

p lar - mes! Un a - veu - gle courroux Ensang-lan - te nos
weep - ing! Blind re-venge hath our blades In their blood now been

p lar - mes! Un a - veu - gle courroux Ensang-lan - te nos
weep - ing! Blind re-venge hath our blades In their blood now been

p *cresc. molto.* *p* *cresc. molto.* *p* *cresc. molto.*

pp ar - steep - mes! Et le mal -
ing, And bale - ful

pp ar - steep - mes! Et le mal -
ing, And bale - ful

pp ar - steep - mes! Et le mal -
ing, And bale - ful

pp *p* *cresc. f*

f *p* *cresc.* *-f*

heur stars pla - ne sur nous!
hang o'er our heads!

f *p* *cresc.* *-f*

heur stars pla - ne sur nous!
hang o'er our heads!

f *p* *cresc.* *-f*

heur stars pla - ne sur nous!
hang o'er our heads!

f *p* *f*

ô jour de deuil! ô jour de
O day of woe! O day of

f *p* *f*

ô jour de deuil! ô jour de
O day of woe! O day of

f *p* *f*

ô jour de deuil! ô jour de
O day of woe! O day of

p *f* *dim.*

lar - mes! Un a - veu - gle cour-roux En-sang-lan - te leurs
weep - ing! Blind re - venge hath their blades In our blood now been

p *f* *dim.*

lar - mes! Un a - veu - gle cour-roux En-sang-lan - te nos
weep - ing! Blind re - venge hath their blades In our blood now been

p *f* *dim.*

lar - mes! Un a - veu - gle cour-roux En-sang-lan - te nos
weep - ing! Blind re - venge hath their blades In our blood now been

p ar - mes Et le mal - heur, oui, le mal -
 steep - ing, And bale - ful stars, ay, bale - ful

p ar - mes Et le mal - heur, oui, le mal -
 steep - ing, And bale - ful stars, ay, bale - ful

p ar - mes Et le mal - heur, oui, le mal -
 steep - ing, And bale - ful stars, ay, bale - ful

cresc. molto.

p *cresc. molto.*

fff heur stars pla - ne sur
 stars hang dim. o'er our

fff heur stars pla - ne sur
 stars hang dim. o'er our

fff heur stars pla - ne sur
 stars hang dim. o'er our

dim.

fff *dim.*

Moderato.

p nous! heads!
p nous! heads!
p nous! heads!

Moderato.
 Trumpets.

f

3 3 3 3

BASSES.

Allegro.

TENORS.

Le Duc! — Le Duc! —
The Prince! — The Prince! —

fp *fp* *p*

(Capulet turns toward the Prince, who now enters.)

cresc. *molto*

Capulet.

Moderato.

ff

Jus-ti - - ce!
A - venge us!

BASSES. All the Capulets.

Moderato.

Jus-ti - - ce!
A - venge us!

f *ff*

Allegro. *f* Capulet.

C'est Ty-balt, mon ne-veu, tu - é — par Ro-mé -
It is Ty-balt! my nephew! 'Twas Ro - - meo took his

ff *ff* *ff*

Romeo.

o!
life! Il a - vait le premier, frap - pé Mer - cu - ti - o!
He Mer - cu - tie had slain ere I sought an - y strife!

ff *ff*

Jai ven-gé mon a - mi, que mon sort s'ac-com-plis-se!
I a-veng-ed my friend: with my life I will an-swer!

ff

Stephano. *Andante. ff*

Romeo. *ff*

Benvolio. *ff*

Paris, Gregorio, Capulet. *ff*

TENORS. The Montagues. *Andante. ff*

BASSES. The Capulets. *ff*

Jus-ti - - ce! Jus-ti - - ce!
A - venge - us! A - venge - us!

Jus-ti - - ce! Jus-ti - - ce!
A - venge - us! A - venge - us!

Jus-ti - - ce! Jus-ti - - ce!
A - venge - us! A - venge - us!

Jus-ti - - ce! Jus-ti - - ce!
A - venge - us! A - venge - us!

Jus-ti - - ce! Jus-ti - - ce!
A - venge - us! A - venge - us!

Jus-ti - - ce! Jus-ti - - ce!
A - venge - us! A - venge - us!

Andante.

ff

Lento. The Prince.

Eh quoi? tou-jours du sang! de vos cœurs in-humains
What now? For ev - er blood? Of your hearts, bent on harm,

ff

Rien ne pour-ra cal-mer les fu-reurs cri-mi-nel-les! Rien ne fe-ra tom-
 Naught ev-er can al-lay the in-hu-man con-ten-tions! Naught ev-er can your

ber les ar-mes de vos mains, Et je se-rai moi-même at-teint par vos que-
 war-ring hands for once dis-arm, And I may be my-self a prey to your dis-

(to Romeo)
 rel-les! Se-lon nos lois, ton crime a mé-ri-té la
 sen-sions! For thy of-fense, the for-feit of our law is

Romeo. *Moderato maestoso.*
 Ciel!
 Ban-ish'd!
 mort. Mais tu n'es pas l'a-gres-seur Je t'ex-i-le!
 death! But, as'twas he who be-gan, thou art ban-ish'd!
Moderato maestoso.

The Prince. (to the Montagues and Capulets)

Et vous, dont la haine en pré-tex-tes fer-
 And ye, who in hate ev-er prone to oc-

ti - le En-tretient la dis - corde et l'ef-froi dans la
ca - sion, Do in-flame in our town wo-ful strife and ag-

fp *Qw.* * *f* *Qw.* * *f* *Qw.* *

vil - le, Prê - tez tous de-vant moi le serment so-len-
gres - sion, Swear ye all, on your lives, or at home or a -

fp *Qw.* * *f* *Qw.* *

nel D'o - bé - is-sance aux lois et du prince et du ciel!
broad, Ye will o - bey the laws of the Prince and of God!—

f *pp*

p *dim.*

Romeo.
Ah! jour de deuil et d'hor - reur et d'a - lar - mes,
Ah! dire - ful day, day of woe and of mourn - ing,

p

Mon cœur se brise é - per - du de dou - leur! —
 Break - ing, my heart fails in pain and de - spair! —

dim.

In - juste ar - rêt qui trop tard nous dé - sar - mes,
 Tho' we dis - arm, how un - time - ly the warn - ing!

p *cresc.*

Tu mets le comble à ce jour de mal - heur! —
 For we may nev - er thy rav - age re - pair! —

p

Je vois pé - rir dans le sang et les lar - mes
 Ev - 'ry de - sire, ev - 'ry hope grim - ly scorn - ing,

p *cresc.* *f*

Tous les es - poirs et tous les vœux de mon
 Weep - ing and blood a - lone in thee may we

poco rit.

Chorus.

cœur!
share!

The Prince.

Jour
Dayd'hor-reur
of woeet
andd'a-
ofAh!
Ah!jour
direde deuil
ful day,et
dayd'hor-reur
of woeet
andd'a-
of

Capulet.

Ah!
Ah!jour
direde deuil
ful day,et
dayd'hor-reur
of woeet
andd'a-
of

Stephano (with 1st SOPR.)

Ah!
Ah!jour
direde deuil
ful day,et
dayd'hor-reur
of woeet
andd'a-
of

Benvolio (with 1st TEN.)

Ah!
Ah!jour
direde deuil
ful day,et
dayd'hor-reur
of woeet
andd'a-
of

a tempo.

p

cresc.

cresc. molto.

ff

lar - mes,
mourn - ing,

Mon Break - ing,

se brise
my hearté - per-
fails inlar - mes,
mourn - ing,

Je Their blood

cou - ler
I seeet and mon
minelar - mes,
mourn - ing,

Mon Break - ing,

se brise
my hearté - per-
fails inlar - mes,
mourn - ing,

Mon Break - ing,

se brise
my hearté - per-
fails inlar - mes,
mourn - ing,

Mon Break - ing,

se brise
my hearté - per-
fails in

du pain de dou - leur! In - juste ar -
 and de - spair! Tho' we dis -

sang et le leur! Trop juste ar -
 own ev - 'ry where! Tho' they dis -

du pain de dou - leur! In - juste ar -
 and de - spair! Tho' we dis -

du pain de dou - leur! Trop juste ar -
 and de - spair! Tho' we dis -

du pain de dou - leur! In - juste ar -
 and de - spair! Tho' we dis -

cresc. *cresc. molto.* *ff*
 rêt qui trop tard nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

rêt où s'é-mous - sent leurs ar - mes,
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

rêt où s'é-mous - sent leurs ar - mes,
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

cresc. *cresc. molto.* *ff*

Tu mets le comble à ce jour de mal-
 For we may nev - er thy rav - age re -

Tu viens trop tard en ce jour de mal-
 For none may ev - er thy rav - age re -

Tu mets le comble à ce jour de mal-
 Now none may ev - er thy rav - age re -

Tu viens trop tard en ce jour de mal-
 For we may nev - er thy rav - age re -

Tu mets le comble à ce jour de mal-
 For none may ev - er thy rav - age re -

heur! Je vois pé - rir dans le
 pair! Ev - 'ry de - sire, ev - 'ry

heur! En la noy - ant dans le
 pair! Weep - ing and woe in their

heur! Je vois pé - rir dans le
 pair! Ev - 'ry de - sire, ev - 'ry

heur! Je vois pé - rir dans le
 pair! Ev - 'ry de - sire, ev - 'ry

heur! Non! non! nos cœurs dans le
 pair! Yet shall our hearts all dis -

dim. *p* *cresc.*

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molto

sang et les lar - mes
hope grim - ly scorn - ing,

molto

sang et les lar - mes
ire grim - ly scorn - ing,

molto

sang et les lar - mes
hope ev - er scorn - ing,

molto

sang et les lar - mes
hope ev - er scorn - ing,

molto

sang et les lar - mes
hon or e'er scorn - ing,

molto

ff

Tous les espoirs tous les vœux de mon
 Weep - - ing and blood we in thee on - ly
 C'est la ci - té que l'on frappe en mon
 Not e'en my heart in Ve - ro - na they
 Tous les espoirs tous les vœux de mon
 Weep - - ing and blood is in thee all our
 A - - vec les lois, la pa - trie et l'hon
 Weep - - ing and blood is in thee all our
 Nou - - blie - - ront pas le de voir et l'hon
 Nev - - er for get, nor in dan - ger for

cœur! _____
share! _____

Recit. (misurato.)

cœur! _____
spare! _____

Tu quit - te - ras la vil - le dès ce
Do thou a - void the cit - y ere the

cœur! _____
share! _____

neur! _____
share! _____

neur! _____
bear! _____

ff *Recit.* *p*

Rw. *Romeo.*

soir. _____
night. _____

ô dé-ses - poir! _____ l'e - xil! _____ l'e -
Oh, I am ban - ish'd! De - spair! _____ De -

cresc. molto. *ff* *ff*

xil! _____ Non! _____ je mour -
spair! _____ No! _____ Tho' I

ff *ff* *ff* *ff*

*Rw. * Rw. **

Andante maestoso.

rai_ Mais je veux la re voir! ——— Capulet.
die, I will see her a - gain! ——— *ff*

Chorus.

SOPRANOS. La paix? ——— non!
Dis - arm? ——— No!

TENORS. La paix? ——— non!
Dis - arm? ——— No!

BASSES. La paix? ——— non!
Dis - arm? ——— No!

Andante maestoso.

ff *ff* *ff*

ℳ. * *ℳ.* *

non! non! non! ja - mais! ———
no! no! no! Re - venge! ———

non! non! non! ja - mais! ———
no! no! no! Re - venge! ———

non! non! non! ja - mais! ———
no! no! no! Re - venge! ———

(curtain.)

ff

ℳ. * *ℳ.* * *ℳ.* *

ff

ℳ. *

No 14. The Chamber of Juliet.

1st Tableau.

(It is still night.)

Duet.

Andantino.

Juliet.

Romeo.

Piano.

Andantino. (♩ = 66).

*p**cresc. molto.**f*

Rec.

*dim.**p*

Rec.

Juliet.

Recit.

Va! — je t'ai par-don - né, Ty-balt vou - lait ta
 Love! — Thy life Ty-balt sought, and I par - don thy

mort! S'il n'a-vait succom-bé, tu suc-com-bais toi-mê-me! Loin de
blow; For if he were a-live, I should no lon-ger have thee! Naught of

moi la dou-leur!— loin de moi le re-mords! Il te ha-ïs-
sor-row I feel,— no re-morse do I know.— He did bear thee

f deciso.

Moderato. Romeo.

sait— et je t'ai-me! Ah! re-dis-
hate,— and I love thee! Ah! yet a-

f p

Juliet.

le, re-dis-le, ce mot si doux! Je
gain, yet a-gain re-peat thy vows! I

f

t'ai-me, ô Ro-mé-o! je t'ai-me, ô mon é-
love thee, oh my own! I love thee, oh my

f dim. pp

poux! —
spouse!

Juliet.
pp

Nuit
Night

d'hy-mé - né - e!
love-in - vit - ed!

ô dou-ce nuit d'a -
O ten-der night di -

Romeo.
pp

Nuit
Night

d'hy-mé - né - e!
love-in - vit - ed!

ô dou-ce nuit d'a -
O ten-der night di -

pp molto sosten.

mour! —
vine! —

La
Fate

des - ti - né - e
hath u - nit - ed

M'en -
My

mour! —
vine! —

La
Fate

des - ti - né - e
hath u - nit - ed

M'en -
My

chaîne à toi sans re - tour.
heart for aye un - to thine.

ô vo-lup-té de
O, how is love so

chaîne à toi sans re - tour.
heart for aye un - to thine.

ô vo-lup-té de
O, how is love so

vi - vre! ô char-mes tout puis - sants!
lav - ish! O, how is life so fair!

vi - vre! ô char-mes tout puis - sants!
lav - ish! O, how is life so fair!

Ton doux regard m'en - i - vre, Ta voix ra-vit mes
Thy lov-ing gaze doth rav - ish, Thy voice my soul en -

Ton doux re-gard m'en - i - vre, Ta
Thy lov-ing gaze doth rav - ish, Thy

p
sens! Sous tes bai-sers de flam - me
snare! Glow - ing in fond e - mo - tion,

voix ra-vit mes sens! *p* Sous tes bai-sers de
voice my soul en - snare! Glow - ing in fond e -

pp

Sous tes bai-sers de flam - me Le ciel, le ciel ra-
glow - ing in fond e - mo - tion The joys, the joys of

flam - me Sous tes bai-sers de flam - me Le ciel ra-
mo - tion, glow - ing in fond e - mo - tion The joys of

poco a poco cresc. molto. -

yonne en moi! Je t'ai don-né mon â - me, A
heav'n are mine; Thine is my heart's de - vo - tion, 'Tis

yonne en moi! Je t'ai don-né mon â - me, À
heav'n are mine; Thine is my heart's de - vo - tion, 'Tis

f toi, tou-jours à toi, tou - jours à toi! *p*
thine, for aye 'tis thine, for aye 'tis thine!

f toi, tou-jours à toi, tou-jours à toi! *p*
thine, for aye 'tis thine, for aye 'tis thine!

f *dim.* *p*

p

Ô — vo-lup-té — de vi - vre! — Ô — charmes tout puis-
 O, — how is love so lav - ish! — O, — how is life — so

p

Ô — vo-lup-té — de vi - vre!
 O, — how is love so lav - ish!

pp

sants! — Ton — doux re-gard m'en - i - vre, — Ta
 fair! — Thy — lov-ing gaze doth rav - ish, — Thy

Ô char - mes tout puis - sants! — Ton doux re-gard m'en-
 O, how is life so fair! — Thy lov - ing gaze doth

pp

voix — ra-vit mes sens! — Sous — tes bai-sers — de
 voice — my soul en - snare! — Glow - ing in fond e -

i - vre, — Ta voix ra-vit mes sens! — Sous tes bai-
 rav - ish, — Thy voice my soul en - snare! — In fond e -

pp

Ad. *

f flam - me Le ciel ray - onne en moi! *p* À
mo - tion The joys of heav'n are mine! My

sers le ciel rayonne en moi! A
mo - tion The joys of heav'n are mine! My

f *dim.* *p*

ℳ. *

toi! tou - jours à toi! toujours à
heart for aye is thine, for aye is

toi! tou - jours a toi! toujours à
heart for aye is thine, for aye is

ℳ. * *ℳ.* * *ℳ.* *

poco rit. - *Tempo I.* toi! Nuit d'hy - mé - né - e!
thine! Night love - in - vit - ed!

poco rit. - *Tempo I.* toi! Nuit d'hy - mé - né - e!
thine! Night love - in - vit - ed!

poco rit. - *Tempo I.*

pp *ppp*

ℳ. *

0 *douce nuit d'a-mour!* *La* *des-ti-*
 0 *tender night di-vine!* *Fate* *hath u-*

Rw. * *Rw.* *

né - - e M'en-chaîne à toi sans re - tour!
nit - - ed My heart for aye un - to thine!

Rw. * *Rw.* * *Rw.* * *Rw.* *

Sous tes bai - sers de flam - me Le
Glow - - ing in fond e - mo - tion The

cresc. *Rw.* * *Rw.* *

ciel
joys

ray - onne
of heav'n

en
are

moi!
mine!

ciel
joys

ray - onne
of heav'n

en
are

moi!
mine!

cresc.

And.

And.

Je t'ai don - né mon â - me! Tou - jours a toi!
Thine is my heart's de - vo - tion, For aye 'tis thine, — for aye 'tis

Je t'ai don - né mon â - me!
Thine is my heart's de - vo - tion,

Tou - jours a toi! tou -
For aye 'tis thine, — for

toi!
thine!

Mon bien - ai - mé, tou - jours a
My well - be - lov'd, for aye 'tis

toi!
thine!

jours
aye a 'tis

toi!
thine!

Tou - jours, tou - jours a toi!
for aye, for aye 'tis thine!

dim.

p

pp

And.

And.

p

cresc.

dim.

p

And.

*

Juliet.

Allegro. (♩ = 104.)

Ro-mé - o!
My be - loved!

Romeo.

qu'as-tu donc?
Why so sad?E - coute, ô Ju - li -
Oh hark, Ju - liet, my

et - te!
dar - ling!L'a - lou - et - te dé - ja nous an - non - ce le
'Tis the lark yon - der calls, to re - mind us of

Andante. (♩ = 72.) Juliet.

jour!
day!Non! non, ce n'est pas le
No, no! it is not the

jour,
day,ce n'est pas l'a - lou - et - te
nor the larks ear - ly call - ing

Dont le chant a frap-pé ton o-reille in-qui-
 Like a knell of our love in thy ear that is

e - te, C'est le doux ros - si - gnol, —
 fall - ing! 'Tis the sweet night - in gale, —

con - fi - dent de l'a - mour! C'est l'a - lou -
 that of love sings a lay! Ah! 'tis the

ette, hé - las! mes - sa - gè - re du jour!
 lark, a - las! 'tis the her - ald of day!

Vois ces ray-ons ja-loux dont l'ho - ri - zon-se
 See, how yon en-vi-ous rays o'er all the sky are

dim. *poco animando.* **Romeo.** *cresc.* *ppp*

13203

do - re; De la nuit les flambeaux pâ - lis - sent,
break - ing; Pal-lid night wanes be - fore Au - ro - ra,

et l'au - ro - re Dans les va - peurs de l'O - ri -
who, a - wak - ing, Veil'd in yon mist - y morn - ing

Juliet. *Tempo come prima.*

Non!
No,

ent skies, — Se Doth lève smil - en sou - ri - - ant!
rise! —

Tempo come prima.

non, ce n'est pas le jour, — cet - te lu - eur fu -
no! it is not the day, Yon light so wan, so

nes - - te Nest que le doux re - - flet —
drear - - y, Is but a pale re - - flex —

13203

du bel as - tre des nuits! _____ Res - te! res - te!
 from the dim - beam - ing moon! _____ Tar - ry! Tar - ry!

pp *cresc.*

And. *

Romeo. *Allegro.* *ff* Recit.

Ah! vien - ne donc la
 Ah! Be thou wel - come,

ff

And. *

Andante molto appassionato.

mort! _____ je res - te!
 Death! _____ I tar - ry!

(con delirio) *ff*

ff *ff*

(During this entire ritournelle, Juliet and Romeo remain entwined in each other's arms.)

cresc. molto.

And. *

Juliet.

Allegro. (♩=72)

(disengaging herself from Romeo's arms.)

Ah! tu dis vrai, c'est le jour! Fuis il faut quit-
Ah! it is true, 'tis the day! Fly! Thou must for-

Moderato. Romeo. (passionately).

ter ta Ju - li - et - te! Non! non! ce n'est par le
sake me, oh my dar - ling! No! no! it is not the

jour! Ce n'est par l'a - lou - et - te!
day! Nor the lark's ear - ly call - ing!

C'est le doux ros - si - gnol, con - fi - dent de l'a - mour!
'Tis the sweet night - in - gale, that of love sings a lay!

C'est l'a - lou - ette, hé - las! mes - sa - gè - re du jour!
Ah, 'tis the lark, a - las! 'tis the her - ald of day!

Pars! — ma vi-e!
Go, — be-lov-ed!
Romeo.

Loi — cru-
Law — de -

Un bai - ser, et je pars! —
Yet a kiss, and I go! —

cresc.

ritard. ma pochiss.

Romeo.

el - le! loi — cru - el - le!
spite - full! Law — de - spite - full!

Ah! res - te!
Ah! stay, love!

ritard. ma pochiss.

reste en - cor en mes bras en - la - cés! — Reste en -
Yet re - main so en - twind in my arms! — Yet re -

dim.

p

rit.

a tempo.

cor! — reste en - cor! un jour il se - ra doux à
main! — Yet re - main! in faith - ful love se - cure, one

rit.

a tempo.

p

And.

*

notre a-mour fi - dè - le De se res-sou - ve - nir de ses tour-ments pas -
day 'twill be de - light-ful When we re-call to mem-o - ry our past a -

ritard.

pp colla voce.

Allegretto agitato. (♩ = 84)

Juliet.

sés. ——— Il faut par - tir, hé - las! Il faut quit -
l'arms! ——— Thou must in - deed a - way, Nor in these

p

ter ces bras ——— Où je te pres - se, Et t'ar - ra -
arms de - lay ——— Where I en - fold thee, Nor yet thy

cresc.

cher à cette ar - dente i - vres - se! Il faut par -
heart o - bey, that fain would hold thee! Thou must in -
Romeo.

Il faut par -
I must in -

dim. *p*

tir, hé - las! Il faut quit - ter ces bras ——— Où je te
deed a - way, Nor in these arms de - lay ——— Where I en -

tir, hé - las! A - lors que dans ses bras ——— El - le me
deed a - way, Nor in these arms de - lay ——— That now en -

cresc. *cresc.* *cresc.*

pres - se thee, Et t'ar - ra - cher à cette ar - dente i - vres - se!
 fold thee, Nor yet thy heart o - bey, that fain would hold thee!

pres - se me, Et l'ar - ra - cher à cette ar - dente i - vres - se!
 fold me, Nor yet my heart o - bey, that fain would hold me!

f *dim.* *p*

Ah! que le sort qui de toi me sé - pa - re,
 Ah, fa - tal hour, that from thee me di - vid - eth,

Ah! que le sort qui de toi me sé - pa - re,
 Ah, fa - tal hour, that from thee me di - vid - eth,

f *dim.* *p*

Plus que la mort est cru - el et bar - ba - re!
 Thy cru - el pow'r more than death e'en be - tid - eth!

Plus que la mort est cru - el et bar - ba - re!
 Thy cru - el pow'r more than death e'en be - tid - eth!

f *dim.* *p*

Il faut par - tir, hé-las! Il faut quit - ter ces bras. Où je te
 Thou must in - deed a-way, Nor in these arms de - lay. Where I en -

Il faut par - tir, hé-las! A - lors que dans ses bras El - le me
 I must in - deed a-way, Nor in these arms de - lay That now en -

cresc. *cresc.* *cresc.*

cresc. molto.

pres - se, Et t'ar - ra - cher à cette ar - dente i -
fold thee, Nor yet thy heart o - bey, that fain would

pres - se! Et c'en est fait de cette ar - dente i -
fold me, Nor yet my heart o - bey, that fain would

cresc. molto.

f vres - se, à cette ar - dente i - vres - se!
hold thee, thy heart, that fain would hold thee!

f vres - se, de cette ar - dente i - vres - se! A -
hold me, my heart, that fain would hold me! Fare-

f *ff*

dieu! ma Ju - li - et - te! a - dieu!
well, oh my be - lov - ed! Fare-well!

ff *ff*

Juliet. *ff* A - dieu! tou - jours à toi!
Fare - well! For aye thine own!

Romeo. *ff* tou - jours à toi!
For aye thine own!

ff *ff*

(Juliet stands gazing fixedly at the balcony, over which Romeo has hastily departed.)

Andante. (♩ = 60) Juliet.

A - dieu! mon à - me! a - dieu ma vi - e!
Fare-well, be - lov-ed! May For-tune guide him!

(fervently.)

An - ges du ciel! à vous, — à vous je le con -
An - gels of heav'n, to ye, — to ye do I con -

fi - e!
fide — him!

Nº 15. Quartet.

Allegro agitato.

Juliet.

Gertrude.

Capulet.

F. Laurence.

Piano.

Allegro agitato. (♩ = 96)

Gertrude. (enters in great agitation.) (reassured.)

Ju-li-et-te! Ah! le ciel soit lou-
Where is Ju-liet? Ah! thanks be to

f *p* *f* *p*

f *f*

8/6

Juliet.

é! Votre é-poux est par-ti! voi-ci vo-tre pè-re! Dieu! saurait-il?
Heav'n that your hus-band is gone! Your fa-ther is com-ing! Heav'ns! does he know?

dim. *p* *f*

Gertrude.

Juliet.

Rien! rien, j'es - pè - re! Frè - re Lau - rent le suit! Sei - gneur!
No! I am cer-tain! And Fa - ther Lau-rence too! Oh Lord!

p *p* *f*

— pro - té - ge - nous! —
— Thy will be done! —

Allegretto. (♩ = 100)

p

15 *

*15. **

cresc.

Capulet. Recit.

Quoi! ma fil - le, la nuit à peine est a - che -
How, my daughter! The night her leave is hard - ly

dim. *p*

vé - e, Et tes yeux sont ou - verts, et te voi - là le - vé - e!
tak - ing, And I find thee a - rous'd? 'Tis ear - ly for thy wak - ing!

p *cresc.*

Hé - las! — no-tre souci, je le vois, est pa reil, —
 A - las! — Our lov-ingcares, as I see are the same,

Et les mê-mes re - grets — hà - tent no - tre ré - veil!
 And our wak-en-ing thoughts own a like wo-ful aim!

Andantine. (♩ = 72)

p

cresc.

dim.

Que l'hym - ne nup - ti - al — suc - cède aux cris d'a-
 A wed - ding song shall soon — o'er - bear the wail of

p

p

lar - mes! Fi - dèle au der - nier vœu — que Ty - balt — à for -
 sor - row! To Ty - balt's dy - ing will — let thy heart — be in -

mé, — Re - çois de lui l'époux que sa bouche à nom -
 clind; — From him re - ceiveth the spouse, whom for thee he de -

mé, — Sou - ris — au mi - lieu de tes lar -
 sign'd, And smile 'mid thy tears on the mor -

Juliet.
 mes! Cet é - poux — quel est - il? —
 row! And the spouse who is he? —

Juliet. *f*
 Dieu! Ah! F. Laur.
 Le plus vaillant de tous, — Le comte Pâ - ris! Si -
 The bravest of them all — the coun - ty Pa - ris! Be

Gertrude.

p

Cal-mez-vous! Cal- mez - vous! —
Calm your-self! Calm your - self! —

Capulet.

len - ce!
si - lent!

Cal- mez - vous! —
Calm your - self! —

L'au -
The

p *pp*

tel est pré - pa - ré, — Pâ - ris a ma pa -
al - tar is pre - pared, — the groom hath ap - pro -

p

∞ * ∞ * ∞ *

ro - le, Soy - ez u - nis tous deux — sans at -
ba - tion; Be ye u - nit - ed now, — nor in -

tendre à de - main! — Que l'om - bre de Ty -
vite more de - lay! — May Ty - bal's wand'ring

balt, — pré - sente à cet hy - men, — S'a - pai - se, s'a -
 shade, — ap - prov - ing us to - day, — Be laid then, be

m.d.

paise en-fin et te con - so - - - le.
 laid in fi - nal con-so - la - - - tion!

La vo - lonté des morts, — com-me cel - le de Dieu lui - mè - me,
 All wish-es of the dead, — as the man-date of Him a - bove us,

p

Est u - ne loi sain - te, u - ne loi su - prê - me!
 Like a ho - ly sum - mons to o - bey should move us:

Nous de-vons respec - ter la vo-lon - té des morts! —
 May the dead rest in peace; — let us re - gard their will! —

p *And.* *

Juliet.

Ne crains rien, — Ro - mé-o, mon cœur est sans re - mords! —
 Fear thee not, — Ro - me-o, my heart is faithful still! —

Gertrude.

Dans leur tom - be, dans leur tom - be
 Let them slum - ber, let them slum - ber

Nous devons respec - ter la vo-lon - té des morts, —
 May the dead rest in peace; — let us re - gard their will, —

F. Laurence.

El - le trem - ble, El - le trem - ble,
 She is trem - bling, she is trembling,

Ne crains rien, Ro - mé-o, mon cœur est sans re - mords, — mon
 Fear thee not, Ro - me-o, my heart is faith-ful still, — my

lais - sons en paix dor - mir les morts, —
 well in their tomb, nor dream of ill, —

Nous devons respec - ter la vo-lon - té des morts, —
 may the dead rest in peace, — let us re - gard their will, —

et mon cœur, — mon cœur par-ta - ge ses re - mords, —
 and my heart, my heart sad fore-bodings now fill, — my

cœur est sans re-mords, mon cœur est sans re-mords!
heart is faithful still, my heart is faithful still!

laissons en paix dor-mir les morts!
well may they sleep nor dream of ill!

la vo-lon-té des morts!
let us re-gard, their will!

mon cœur par-ta-ge ses re-mords!
heart sad fore-bod-ings now do fill!

p

Capulet.

Frè-re Lau-rent sau-ra te dic-ter ton de-voir.
You, ho-ly Fa-ther, can in-struct the du-ty, I trow:

p

Nos a-mis vont ve-nir je vais les re-ce-voir.
But our friends will ar-rive; I go to meet them now.

f

f *dim.* *p* *cresc.*

13203

Nº 16. Scene.

Allegro.

Juliet.

F. Laurence.

Piano.

Allegro. ($\text{♩} = 72$.)

ff 4 3 2 1 4

Mon
My

Recit.

pè - re! tout m'ac - ca - ble! tout est per-du!
Fa - ther! All is o - ver! Hope have I none!

ff

J'ai, pour vous o - bé - ir, Ca - ché mon dé-ses - poir
Here, to o - bey your will, I sti - fled my de - spair,

f

et mon a-mour cou - pa - ble; C'est à vous de me se - cou -
 Nor did my love dis - cov - er; 'Tis on you I a - lone re -

f *dim. p*

rir, — à vous de m'ar-ra - cher à mon sort mi-sé - ra - ble! Par -
 ly, — To you on - ly I look to re-store me my lov - er! Oh

p *f* *f*

lez, mon père, Par-lez! — ou bien je suis prête à mou -
 speak, my Father! Oh speak! — Or tor-tur'd by an-guish I

f *p*

Andante. **F. Laurence.** **Recit.** **Juliet.**
 rir! — Ain - si, la mort — ne trouble point votre â - me? Non!
 die! — And so, for you, Death has no more of ter-ror? No!

p *p* *pp*

Moderato.
 non! plu-tôt la mort — que ce mensonge in - fâ - me!
 no! Far bet-ter die, — than live in shameful er-ror!

f

Andante. (♩ = 63.)
F. Laurence.

Bu - vez donc ce breu - va -
What this phi-al en - clos -

pp

ℳ. *

ge: Et des membres au cœur Va sou-dain se ré-
es, If you drink, then a chill From the limbs to the

p *pp* *pp* *pp*

ℳ. *

pandreu-ne froi-de lan-gueur, De la mort men-son-gère i-
heart all your frames shall o'er-thrill, That as dead your warm life re-

pp *pp* *pp* *pp*

ℳ. *

ma - ge. Dans vos vei - nes sou-dain le sang s'arrê-te-
pos - es; In your veins, at once, the blood, ceasing to

pp *pp*

ℳ. *

ra, ————— Bien — tot u — ne pâleur li — vide — ef — fa — ce — ra Les
flow, ————— Shall soon to pal-y ash-es turn, where all a-glow Are

pp

ro — ses de vo — tre vi — sa — ge; Vos yeux — se — ront fer —
bloom — ing the fair — est of ros — es; Your eyes — shall lose their

més — ain — si — que dans la mort! ————— En vain
sight, — and close — as if in death! ————— In vain

cresc.

é — cla — teront a — lors les — cris d'a — lar — mes, „El — le n'est
cries of a-larm shall sound and seek to wak — en; „She is no

dim. *pp*

plus, — el - le n'est plus! " di - ront vos com - pa - gnes en
more, — she is no more!" Shall mourn your compan - ions for -

cresc. *dim.*

lar - mes, Et les an - ges du ciel ré - pon -
sak - en; And the an - gels of Heav'n shall re -

pp

dront: — „El - le dort! — el - le dort!
ply: — "She but sleeps! she but sleeps!

pp

el - le dort! "
she but sleeps!"

riten.

Allegro moderato. (♩ = 76.)

pp

C'est là qu'après un jour vo - tre corps et votre â - me, Com -
And there, with-in a day, shall your heart feel a striv - ing, As

sempre pp

me d'un foyer mort se ra - ni - me la flam - me, Sor - ti - rent en -
when on chil - ly hearth for - mer flame is re - viv - ing, And your heav - y

fin de ce lourd som - meil; Par l'ombre pro - té - gés, votre é -
sleep you shall then for - sake! O'er - shadow'd by the night, with your

poux et moi - mè - me Nous é - pi - rons, nous é - pi - rons vo - tre ré -
spouse I'll e - spy you; We shall be nigh, we shall be nigh when you a -

veil — Et vous fui - rez aubras de ce - lui qui vous ai - me,
wake, — And you shall flee a - way with him whom they de - ny you,

pp

Et vous fui - rez au bras de ce - lui qui vous ai -
and you shall flee a - way with him whom they de - ny

me!
you!

Juliet.
Hé - si - tez - vous? Non!
Do you re - pent? No!

cresc. - f

Moderato. L'istesso movimento.

non! à vo - tre main j'ab - ban - don - ne ma vi - e!
no! I will con - fide e - ven life to your keep - ing!

F. Laurence. Juliet. (firmly.) (Exit F. Laurence.)

A de - main! A de - main!
For a day! For a day!

dim. -

Ballet.

Nº 17. Scene and Air.*)

Andante. (♩ = 63)

Juliet.

Piano.

p

cresc.

accelerando.

cresc. - molto.

Juliet. Recit.

Dieu! quel fris - son court dans mes vei - nes?
 Heav'n! what a chill doth o-ver-run me!

Allegro.

ff Recit.*p*

*) At the Opera. this air is omitted.

Si ce breu-vage é - tait sans pou - voir! —
What if this po-tion work not at all? —

cresc.

(with confidence.) **Moderato.** (resolutely.)

Craintes vai-nes! Je n'appartiendrai pas au
I - dle ter-rors! They can-not make me wed the

Comte mal-gré moi! Non! non! ce poi - gnard, — ce poi-
count 'gainst my will! No! no! For this poignard, this —

poi-gnard se - ra le gar - dien — de ma foi! Viens! —
poi-gnard shall be the guard — of my vow! Come! —

viens! —
Come! —

A - mour ——— ra - ni - me mon cou -
O love, ——— ré - vive ——— my fond de -

ra - - ge, Et de mon cœur chas - - se l'ef -
vo - - tion, And from my heart ban - - ish dis -

froi! Hé - si - ter, c'est ——— te faire ou -
may! Now to doubt, that ——— were to dis -

tra - ge, Trem - bler, ——— est un manque de
own thee, To fear, ——— were my love to be -

foi! Ver - - se! ver - - se!
tray! Nev - - er! Nev - - er!

p *ff* *p* *ff* *p* *riten. f*

Tempo I.

Ver - se toi-mê - me ce breu - va - ge!
 Ra - ther for dead may he be - moan me!

p

cresc.

Ah! *rit.* Verse ce breu - va - ge! Ô Ro-mé-
 Ah! for dead be - moan me! O my be-

colla voce. f

o! je bois a toi!
 lov'd! I will o - bey!

rit. *Tempo I.*

ff colla voce. - ff

Recit.

Mais si de-
 But, if to-

ffp

main pour-tant dans ce caveaux fu - nèbres Je m'éveillais avant son re -
 mor - row morn, ere he re - turn, I wak - en, A - mid the lone - ly chill of the

tour? Dieu puissant! —
 tomb: Heav'n - ly Pow'rs!

Cet - te pensée horrible a gla - cé tout mon
 This hor - ri - ble conceit chills the blood in my

Misurato. (♩ = 76)

sang! Que deviendrai-je en ces té - nè - bres Dans se séjour de
 veins! What should I do, lone and for - sak - en, In yon a-bode of

mort — et de gé-mis-se - ments, — Que les siècles pas -
 death, — none near to heed my moans; — That the cen-tu-ries

sés ont rempli d'os - se - ments?
 past have re-plen - ish'd with bones?

Où Tybalt, tout sai -
 And wherein bloody

gnant en - cor de sa - bles - su - re, Près de moi, dans la nuit obs-
 Ty-balt, fes - tringyet, is ly - ing, Close at hand in the gloom e -

cresc.

cu - re Dor-mi - ra! Dieu!!! ma main rencon - tre - ra sa
 spy - ing, I should view Heav'ns! And if his hand were touching

molto. f

(horried.)

main! mine. Quelle est cette ombre à la mort é - chap-
 mine. What is this shade, from the tomb grim-ly

p

(in bewilderment, as if seeing Tybalt's ghost.)

pé - é? C'est Ty - balt! il m'ap-
 gaz - ing? It is he! It is

f p

pel-le! il veut de mon che - min É - car - ter mon é - poux!
 Ty-balt! He calls me to de - part from the one whom I love!

f p cresc.

et sa fa-tale é - pé - e —
His fatal blade upraising —

Non! fan - tô - mes!
No! ye phan toms!

molto.

fff

fff

dis - - pa - rais - - sez!
Van - - ish a - way!

Dis - si - pe -
Van - ish a -

toi, fu - nes - te rê - ve!
way, oh vi - sion fright - ful!

dis - si - pe -
Van - ish a -

toi, fu - nes - te rê - ve!
way, oh vi - sion fright - ful!

Que
Now

l'au - - be du bon - - heur se lè - ve Sur
dawn, oh morn of joy de - light - ful, A -

f *dim.* *p* *f* *dim.*

l'om-bre des tourments pas - sés! Viens! A -
 bove the gloom of woes gone by! Come! Oh

p

mour! ra - ni - me mon cou - ra - ge Et de mon
 love! revive my fond de - vo - tion, And from my

cœur chas - se l'ef - froi! Hé - si -
 heart ban - ish dis - may; Now to

ter, c'est te faire ou - tra - ge! Trem -
 doubt, that were to dis - own thee! To

cresc.

bler, est un man-que de foi! Ver -
 fear, were my love to be - tray! Nev -

f *p* *ff* *p*

rit.

se! ver - se!
er! Nev - er!

ff *p* *risoluto.* *f*

Tempo I.

Ver - se toi mê - me ce breu - va - ge!
Ra - ther for dead may he be - moan me!

p

Ver - se toi mê - me ce breu - va - ge!
Ra - ther for dead may he be - moan me!

cresc.

rit.

Ah! Ver - se ce breu -
Ah! for dead be -

f *colla voce.* *f*

Ad. * *Ad.* *

a tempo.

va - ge! O Ro-mé - o, je bois à toi!
 moan me! O my be - lov'd, I will o - bey!

a tempo.

je bois à toi!
 I will o - bey!

colla voce.

ff

8

No 18. Nuptial Procession.

225

Allegro maestoso. (♩ = 112.)

(Wind-instr.s on stage.)

Piano.

The musical score is written for Piano and Orchestra. The Piano part is in the upper staves, and the Orchestra part is in the lower staves. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro maestoso' with a metronome marking of 112 beats per minute. The score includes various performance markings such as *ff* (fortissimo), *ff* (Orchestra.), and *ff* (on stage.). There are also markings for 'Wind-instr.s on stage.' and 'Orch. and on stage.'. The score features several triplets and dynamic changes throughout the piece.

This page contains seven systems of musical notation for piano. The notation is written in a standard musical font with various accidentals and dynamics. A large 'X' is drawn across the page, likely indicating a correction or a specific section. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various chords, arpeggios, and melodic lines. The first system shows a complex chordal structure in the right hand and a more rhythmic bass line. The second system continues this pattern with some melodic movement in the right hand. The third system features a more active right hand with eighth notes and a steady bass line. The fourth system shows a change in texture with more sustained chords in the right hand. The fifth system begins with a piano (*p*) dynamic and features a dense, arpeggiated texture in both hands. The sixth system continues this arpeggiated texture. The seventh system concludes with a piano (*p*) dynamic and features a more complex, overlapping texture in both hands.

Musical score for piano, measures 11-20. The score is in G major and 2/4 time. It features a complex texture with many chords and sixteenth-note patterns. Dynamics include *cresc.*, *dim.*, *p*, and *ff*. The piece concludes with a double bar line and a first ending bracket.

Nº 18. Epithalamium.*)

Allegro maestoso.

Juliet.

Gertrude.

Paris.

Capulet.

Manuela.

Pepita.

Angelo.

Father Laurence.

Sopranos.

Tenors.

Basses.

Chorus.

Piano.

Allegro maestoso. (♩ = 92.)
(l'Accomp ad lib.)

Loi ri-gou-reu - se, loi ri-gou-reu - se!
Heart-rending pow-er, heart-rending pow-er!

O Ju-li - et - te, sois heu - reu - se! Mon âme a - mou-reu - se Su-
Oh fairest Ju-liet! Joy - ful hour!— My heart owns thy pow-er, And

O Ju-li - et - te, sois heu - reu - se! Son âme a - mou-reu - se Su-
Oh fairest Ju-liet! Joy - ful hour!— His heart owns thy pow-er, And

O Ju-li - et - te, sois heu - reu - se! Son âme a - mou-reu - se Su-
Oh fairest Ju-liet! Joy - ful hour!— His heart owns thy pow-er, And

O Ju-li - et - te, sois heu - reu - se! Vois son âme a - mou-reu - se Su-
Oh fairest Ju - liet! Now his heart owns thy pow-er, And

O Ju-li - et - te! ton â - me Peut
O fair-est Ju-liet! Thy heart yet may

*) This number is omitted in performance.

cresc.

J. Ah! je trem-ble! mal-heu-reu-se! Loi-ri-gou-
Ah! I trem-ble! Wo-ful hour! Heart-rending

cresc.

G. O mor-tel ef-froi! O Ju-li-et-te, mal-heu-reu-se! O
Woe, ah woe is me! Oh fair-est Ju-liet! Wo-ful hour! Oh

cresc.

Pa. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois mon
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now my

cresc.

C. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now his

cresc.

M. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

cresc.

Pe. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

cresc.

A. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

cresc.

Fr. L. croire en moi! O Ju-li-et-te sois heu-reu-se! Ton
trust in me! Oh fair-est Ju-liet! Joy-ful hour! Tho'

cresc.

- molto. - f *dim.* *p* *cresc. -*

reu-se! O mor-tel ef - froi! Sa ten-dres-se
power! Woe, ah woe is me! They have tak-en

- molto. - f *dim.* *p* *cresc. -*

loi ri-gou-reu-se! Mor-tel ef - froi! L'es-pé-ran-ce
heart-rending pow-er! Ah woe is me! From thy bo-som

- molto. - f *dim.* *p* *cresc. -*

âme a-mou-reu-se Su-bit ta loi! Quand Dieu mê-me
heart owns thy pow-er, And glows for thee. Since of Heav-en

- molto. - f *dim.* *p* *cresc. -*

âme a-mou-reu-se Su-bit ta loi! Quand Dieu mê-me t'y con-
heart owns thy pow-er, And glows for thee. Since of Heav-en 'tis the

- molto. - f *dim.* *p* *cresc. -*

âme a-mou-reu-se Su-bit ta loi! Quand Dieu mê-me t'y con-
heart owns thy pow-er, And glows for thee. Since of Heav-en 'tis the

- molto. - f *dim.* *p* *cresc. -*

âme a-mou-reu-se Su-bit ta loi! Quand Dieu mê-me t'y con-
heart owns thy pow-er, And glows for thee. Since of Heav-en 'tis the

- molto. - f *dim.* *p* *cresc. -*

âme a-mou-reu-se Peut croire en moi! Quand Dieu mê-me t'y con-
darkness may low-er, Yet trust in me! Since of Heav-en 'tis the

- molto. - f *dim.* *p* *cresc. -*

- molto - *- ff*

m'est ra - vi - e! Ô loi - ri - gou - reu - se! Mor - tel effroi! Lui
him, my trea - sure! Oh heart - rend - ing pow - er! Ah woe is me! In

- molto - *- ff*

t'est ra - vi - e, Aux maux de la vi - e Ré - si - gnetoi! Du
hope is ban - ish'd, Yet tho' joy be van - ish'd, Re - sign - ed be! What

- molto - *- ff*

t'y con - vi - e, Sou - ris à la vi - e Qui s'ouvre à toi! Mon
'tis the plea - sure, Re - joice in the trea - sure Con - fid - ed thee! My

- molto - *- ff*

t'y con - vi - e, Sou - ris à la vi - e Qui s'ouvre à toi! Son
'tis the plea - sure, Re - joice in the trea - sure Con - fid - ed thee! His

- molto - *- ff*

vi - e Ah! sou - ris à la vi - e Qui s'ouvre à toi! Son
plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee! His

- molto - *- ff*

vi - e Ah! sou - ris à la vi - e Qui s'ouvre à toi!
plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee!

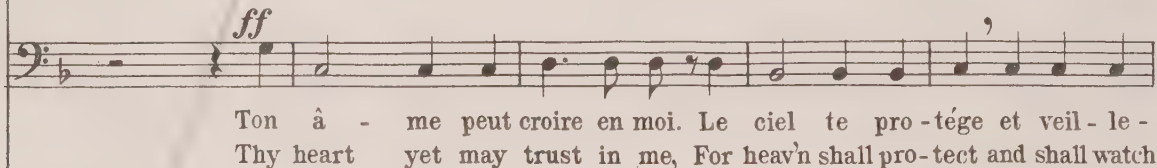
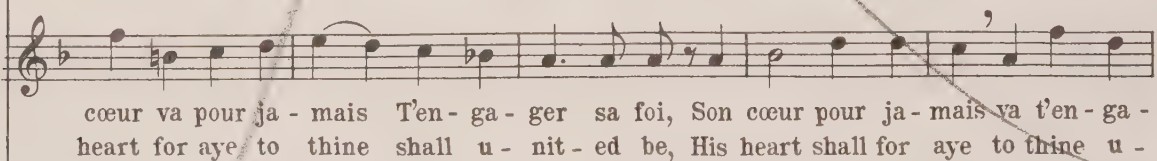
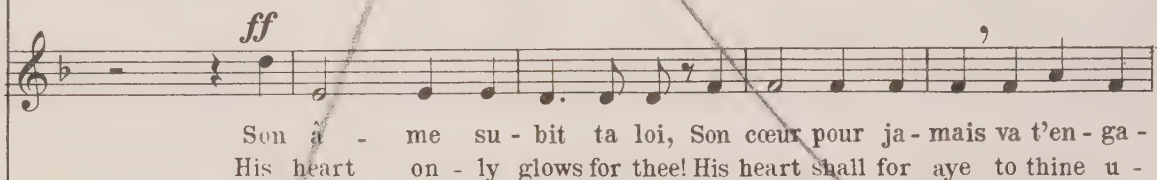
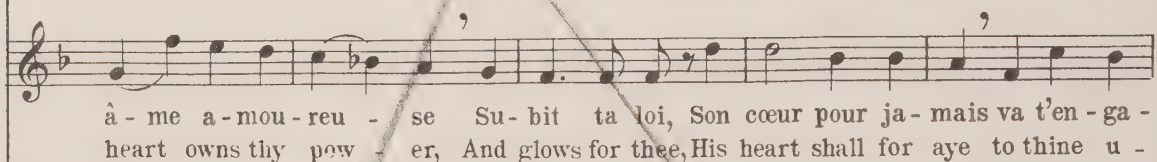
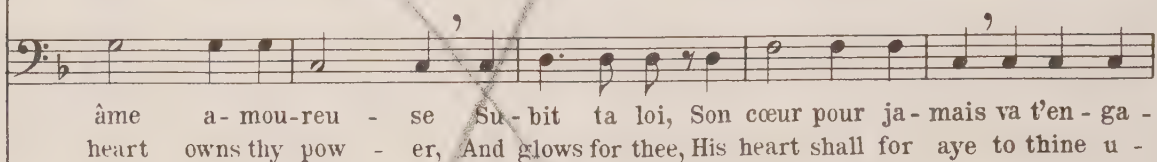
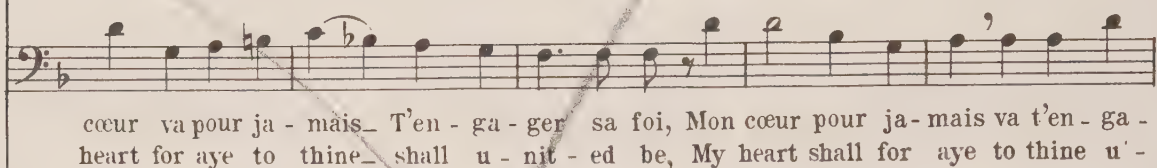
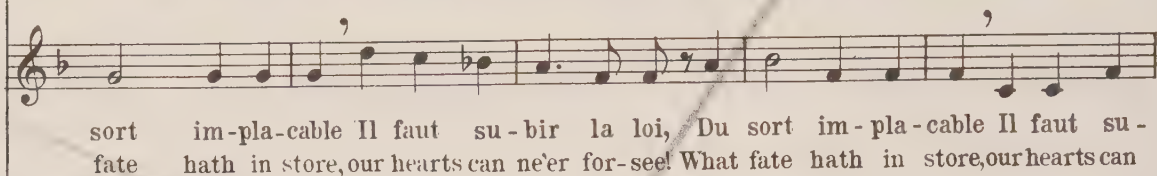
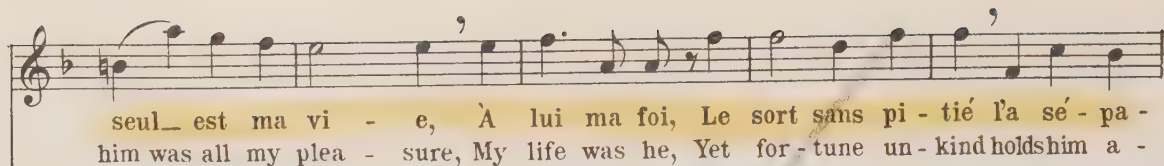
- molto - *- ff*

vi - e Ah! sou - ris à la vi - e Qui s'ouvre à toi! Son
plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee! His

- molto - *- ff*

vi - e Ah! sou - ris à la vi - e Qui s'ouvre à toi!
plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee!

- molto - *- ff*



J. *dim.*
ré de moi! —
part. from me! —
Oh

G. *dim.*
bir la loi! —
ne'er fore-see! —

Pa. *dim.*
ger sa foi! —
nit ed be! —

C. *dim.*
ger sa foi! —
nit ed be! —

M. *dim.*
ger sa foi! —
nit ed be! —

Pe. *dim.*
ger sa foi! —
nit ed be! —

A. *dim.*
ger sa foi! —
nit ed be! —

Fr. *dim.*
ra sur toi! —
o - ver theel —

SOPRANOS I & II.
TENORS.
BASSES.

1st Chorus.

O Ju-li et-te! Sois heu-reu-se! Son
Oh fair-est Ju-liet! Joy-ful hour! His

O Ju-li et-te! Sois heu-reu-se! Son
Oh fair-est Ju-liet! Joy-ful hour! His

SOPRANOS I & II.
TENORS.
BASSES.

2nd Chorus.

O Ju-li et-te! Sois heu-
Oh fair-est Ju-liet! Joy-ful

O Ju-li et-te! Sois heu-
Oh fair-est Ju-liet! Joy-ful

Orch.

dim.

ff

loi ri - gou - reu - se! Mor - tel ef - froi! Lui seul est ma vi - e, À
heart - rend - ing pow - er! Ah woe is me! In him was all my plea - sure, My

à - me a - mou - reu - se Su - bit ta loi, Son à - me a - mou - reu - se Su -
heart owns thy pow - er, And glows for thee, His heart owns thy pow - er And

à - me a - mou - reu - se Su - bit ta loi, Son à - me a - mou - reu - se Su -
heart owns thy pow - er, And glows for thee, His heart owns thy pow - er And

Son à - me a - mou - reu - se
His heart owns thy pow - er
Son à - me a - mou - reu - se
His heart owns thy pow - er

reu - se! Son à - me su - bit ta loi, Son à - me Su -
hour! His heart on - ly glows for thee! His heart on - ly

reu - se! Son à - me su - bit ta loi, Son à - me a - mou - reu - se Su -
hour! His heart on - ly glows for thee! His heart owns thy pow - er And

Son à - me Su -
His heart on - ly

dim.

lui ma foi, Le sort sans pi-tié l'a sé-pa-ré de moi!—
 life was he, Yet for-tune un-kindholdshim a-part from me!—

f

O
Oh

Mon
My

Son
His

Son
His

Son
His

Son
His

Son
His

Ton
Tho'

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi!—
 glows for thee! His heart shall for aye to thine u-nit-ed be!—

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi!—
 glows for thee! His heart shall for aye to thine u-nit-ed be!—

dim.

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi!—
 glows for thee! His heart shall for aye to thine u-nit-ed be!—

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi!—
 glows for thee! His heart shall for aye to thine u-nit-ed be!—

dim.

dim.

f

Ad lib.

f *f*

O mortal ef - froi! O mor-
Woe, ah woe is me! Woe, ah

loi ri-gou-reu-se! Mor-tel ef - froi! Du sort im-pla-cable Il faut su-
heart-rending pow-er! Ah woe is me! What fate hath in store our hearts can

âme a-mou-reu-se Su-bit ta loi! Mon cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! My heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Peut croire en moi! Le ciel te pro-tège et veil-le-
dark-ness may low-er, Yet trust in me! For Heav'n shall pro-protect and shall watch

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

f (Orch.) l'accomp. ad lib. *f*

tel ef-froi! Le sort l'a sé-pa-ré de moi!
 woe is me! Cru-el fate holdshim a-part from me!

bir la loi, Oui, du sort il faut su-bir la loi!
 ne'er fore-see. Our hearts can ne'er, can ne'er fore-see!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ra sur toi, Oui, le ciel, veil-le-ra sur toi!
 o-ver thee, Yes, Heav'n e'er shall watch o'er thee!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

ger sa foi, Pour ja-mais va t'en-ga-ger sa foi!
 nit-ed be, shall u-nit-ed be to thine for aye!

f *f* *Orch.* *f*

Ad. *

Nº 19. Finale.

Andante moderato.

Juliet.

Gertrude.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Andante moderato. (♩ = 76.)

Piano.

f (Organ)

Capulet.

Ma
My

fil-le, cède aux vœux du fi-an-cé qui t'ai-me! Le ciel va vous u-
daughter, yield thy heart, love him who doth a-dore thee! E-ter-nal are the

nir par des nœuds é-ter-nels! De cet hy-men bé-ni voi-
ties that your love shall in-vest. Now is the hour su-preme of

ci l'in-stant su-prê-me! Le bonheur vous at-tend au pied des
wedded life be-fore thee! Sweet the joys that a-wait thee at yon

saints au-tels, Le bon-heur vous at-tend au pied des saints au-
al-tar blest, sweet the joys that a-wait thee at yon al-tar

Moderato.

tels! —
blest! —

cresc. molto.

Andante.

f *p*

Juliet.

La haine est le ber-
Of a - ges 'tis the

pp

ceau de cet a-mour fa - tal! Que le cer-
hate this fa - tal love hath bred! Now may the

pp

Un poco animato.

Capulet.

cueil soit mon lit nup-ti - al! Ju - li -
grave be my mar - riage-bed! My

p

Juliet.

et - te! re-viens à toi! Ah! sou-te-nez-moi! je chan-
Ju - liet! Whathast thou done? Ah! Let me not sink! I am

p

cel-le! Quel-le nuit m'en-vi - ron - ne? et quel-le voix m'ap-
fall-ing! Why so dark all a - round me? What are these voic - es

pel - le? Est - ce la mort? j'ai
call-ing? Can it be death? I

peur!!!_ mon pè - re!!! a -
fear me! My fa - ther! Fare-

Andante.

dieu!_ (dazed.) (crushed.)
well!_ Capulet. Ju - li - et - te!!! ma fil - le!! ah!!! mor-te!!
My Ju - liet! My daughter! ah!_ dead!

Andante.

ff **ff**

Gertrude. *Adagio. ff*

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

Paris. *ff*

Morte! Dead! (despairingly.) jus - te Dieu! Gra - cious Heav'n!

Capulet. *ff*

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

Chorus.

SOPRANOS. *ff*

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

TENORS. *ff*

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

BASSES. *ff*

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

Adagio.

ff *ff* *ff* (Curtain.)

rit. molto.

p

rit. molto.

p

End of Act IV.

Act V.

Nº 20. Entr'acte.

Moderato. (♩ = 80.)

Piano. *mf* (Organ.)

(Orch.)

dim.

p

rit.

Adagio.

(Curtain rises.)

The musical score is for the 'The Swan' movement from the Suite for Piano and Orchestra by Camille Saint-Saëns. It is in E-flat major and 3/4 time. The tempo is Moderato (♩ = 80). The score is written for Piano and Orchestra. The piano part is in the left hand, and the orchestra part is in the right hand. The score is divided into five systems. The first system is marked 'Moderato. (♩ = 80.)' and 'Piano. mf (Organ.)'. The second system is marked '(Orch.)'. The third system is marked 'dim.'. The fourth system is marked 'p'. The fifth system is marked 'rit.' and 'Adagio.'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some performance instructions in parentheses, such as '(Curtain rises.)'. The score is written in a standard musical notation with a treble and bass clef for the piano and a single staff for the orchestra.

No 20^{bis}. Scene.

F. Laurence. Moderato. Recit. **F. Jean.**

Eh bien! ma lettre à Ro-mé-o? Son
'Tis you! Hath Ro-me-o my note? His

Piano.

pa-ge, At-ta-qué par les Ca-pu - lets, vient d'è - tre ra - me-né bles-sé
page, set up-on by the Cap-u - lets, was wounded there, and borne a - way,

Dans le pa-lais de son maî-tre, et n'a pu s'acquit - ter du mes-sa -
in-to the house of his mas-ter, fail-ing so to de - liv-er your mes -

F. Laurence.

ge. Voi-ci la let-tre! ô — fu-nes-te ha - sard! Qu'un au-tre messenger
sage. Here is the let-ter! Oh, — unto-ward re - turn! Let one this ver-y night

par - te cet - te nuit mê - me! Ve-nez! chaque in-stant de re -
 Bear him the fa-tal let - ter! A-way! 'tis a per - il - ous

Allegro moderato.

tard — Nous jette en un pé - ril ex - trê - me!
 plight! — The soon - er he is gone, the bet - ter!

dim.

p *pp*

Adagio.

pp

Ad. *

Nº 21. Juliet's Slumber.

Adagio. (♩ = 56)

Piano.

pp *p* *pp*

♩. *ω.* *

pp *p* *pp* *p*

♩. *ω.* *

Andante. (♩ = 63)

p *pp* *pp*

♩. *ω.* *

p *p*

First system of musical notation. The treble staff contains complex chordal textures with some melodic lines. The bass staff features a steady eighth-note accompaniment. Dynamics include *pp*, *cresc.*, *dim.*, and *p*. A key signature change to one flat is indicated at the beginning of the system.

Second system of musical notation. The treble staff continues with dense chordal patterns. The bass staff has a more active melodic line. Dynamics include *cresc.*, *dim.*, and *pp*.

Third system of musical notation. The treble staff shows a mix of chords and moving lines. The bass staff continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble staff features sustained chords. The bass staff has a more complex, moving line. Dynamics include *And.* and an asterisk (*) marking the end of the system.

Fifth system of musical notation. The treble staff has sustained chords. The bass staff features a descending scale-like passage. Dynamics include *smorzando*. The system concludes with *And.* and an asterisk (*) marking the end of the piece.

No 22. Scene and Duet.

Allegro moderato.

Juliet.

Romeo.

Piano.

Allegro, moderato. ($\text{♩} = 104$)*p**cresc.*

Romeo.

C'est là!
'Tis here!

Andante.

(with an expression of awe.)

Sa - lut! tom -
Oh tomb! Thy

f *p*

beau! frown sombre et si - len - ci - eux! dark - ly my gaze de - fies! Un tom - A

p *cresc.* *f*

a tempo
beau! non non! - ò de - meu - re plus bel - le
tomb! No, no! - Oh yet love - lier a dwell - ing

a tempo
espress. *p*

Que le sé - jour mè - me des cieux! Sa - lut, - pa - lais - splen -
Thanyon fair a - bode in the skies! How bright thy front! A

ff

Recit.
dide et ra - di - eux! - Ah! la voi - là! c'est el -
pal - ace it out - vies! - Ah, she is there, my dar -

ff

le!
ling!
a tempo, espress.

Viens, fu-nè-bre clar-té! —
Come, fu-ne-re-al light!

viens l'offrir à mes
Show her face to mine

Andante. (♩ = 66)

yeux.
eyes!

ô ma fem-me!
Oh be-lov-ed!

ô — ma bien ai — mé — e! La mort en as-pi-rant ton ha-leine em-bau-
Wife too soon for — sak-en! E'en Death, who so un-time-ly thy sweet life hath

cresc.

mé — e N'a pas al-té-ré ta-beau-té. Non! non! —
tak — en, Can naught of thy beau-ty de — ny. No! — No! —

dim.

cet-te beauté que j'a — do — re Sur ton front calme et pur semble régner en-
This tender beau-ty I cher — ish, On thy brow calm and pure in seem-ing ne'er shall

dim. *pp*

co - re, Et sou - rire_ à l'é - ter - ni - té!!!
per - ish, Like a smile_ on e - ter - ni - ty!_

p *cresc.*

Pourquoi me la rends-tu si belle, ô mort li -
Why give her me a - gain so love-ly, thou pale de -

rit. *f* *dim.* *p*

vi - de?... Est-ce pour me je - ter plus vi - te dans ses bras?_
stroy-er? Is it to draw me ear-lier yet_ to her em - brace?_

fp *cresc. molto*

(portamento.)
Va! c'est le seul bon-heur dont mon cœur soit a - vi - del... Et ta proie aujourd'-
Ah! it is on - ly thus that my heart can en - joy her! And thy prey shall to -

f

Andante. (♩ = 66.)
hui ne té - chap - pe - ra pas. —
night here meet thee face to face! —

f

Ah! — je te con-tem-ple sans crainte, Tombe où je vais en-fin — près
 Ah! — Less have I dread-ed thee nev-er, Tomb where I shall at last — re-

p *cresc.*

dél - le re - po - ser! — ô mes bras, — don - nez -
 pose, no more to grieve; Oh my arms! — This em -

dim. *p* *cresc.*

lui vo - tre dernière é - trein-te! Mes lè-vres, don - nez-lui vo - tre der -
 brace shall be your last for ev - er! My lips, — take ye now a long fare -

molto *f*

Andante. (he embraces Juliet deliriously.)
 nier — bai - ser!... —
 well — to love! —

ff *And.* * *And.* * *And.* * *And.* *

ff (with frenzy.) (He empties the vial at one
 À toi, ma Ju-li - et - te!
 To thee, O, my be-lov - ed!

ff 3 3

And. * *And.* *

draught, and casts it on the ground; then reels, and sinks gradually on the steps of the monument. At

f *dim.* *ppp*

this moment. Juliet begins to shake off her lethargy; she rises slowly, and gazes about her with a be-

pp

wildered air.)

Juliet.

Romeo. (listening.)

Où suis-je?
Where am I?

Ô ver-
Oh a-

pp

ti-ge!
maze-ment!

Est-ce un rê-ve?
Am I dream-ing?

pp

Sa bouche a mur-mu-ré
'Twas sure-ly she who spoke!

mes doigts en fré-mis-
My hands, touch-ing her

poco

poco

sant Ont sen-ti dans les siens la cha-leur de son sang! El-le me re -
own, All a-trem-ble have felt that her blood yet is warm! Now on me she

poco

cre-

scen *do*

gar - de_ et se lè - ve!!!
gaz - es_ she a - ris - es!

(He gazes on Juliet
fixedly and in amazement)

scen *do* *f*

Adagio. **Juliet.** (gently) **Tempo I** **Romeo.** (with an outburst) *3*

Ro-mé-o! Sei-gneur Dieu tout puis-sant! El-le
Ro - meo! Oh, Al-might-y on high! She's a -

pp *ff*

Ad. *

vit! El-le vit! Ju-li-ette est vi - van - te!
live! She's a - live! My Ju - liet is liv - ing! *3*

ff *3* *3*

Moderato. **Juliet.**

Dieu! quelle est cet-te
Ah! what voice do I

pp *8* *8* *8*

voix, dont la dou - ceur m'en -
hear, call - ing so sweet, so

Romeo.
chan - te? C'est moi! c'est ton é -
charm - ful? 'Tis I! Ro - meo, thy

poco animato

poux, Qui tremblant de bon - heur Em - bras - se tes ge -
spouse, O-ver-joy'd at thy feet who here be - fore thee

cre - *-scen -*

noux! Qui ra - mène a ton cœur La lu - mière en - i -
lies! Who re - calls to thy heart all the light and the

do *mol -*

vran - te, la lu - mière en - i - vran - te De l'a -
joys, all the light and the joys Of our

to. *f*

Juliet.

Animando.

Ah! c'est toi! —
Ah! 'tis thou —

mour et des cieux! —
love and of day! —

Viens! —
Come —

ff Animando.

O bon —
Oh de —

viens! — fu - yons tous deux! —
Come! — Let us a - way! —

Moderato, e molto appassionato.

heur! —
light! —

*Moderato, e molto appassionato.**ff*

Juliet.

Viens! fu-yons au bout du mon-de
Come! the world is all be-fore us!

Romeo.

Viens! fu-yons au bout du mon-de
Come! the world is all be-fore us!

Animando.

Viens! so-yons heu-reux Fu-yons tous
Come! Be joy our own, for woe de-

Viens! so-yons heu-reux Fu-yons tous
Come! Be joy our own, for woe de

Animando.

rit.

deux, Fu-yons tous deux! Viens!
parts, for woe de-parts! Come!

deux, Fu-yons tous deux! Viens!
parts, for woe de-parts! Come!

ffrit.

Largamente.

ff Dieu de bon - té! Dieu de clé - men - ce! Sois bé -
 Fa - ther of love, gra - cious-ly bend - ing, Blest be

ff Dieu de bon - té! Dieu de clé - men - ce! Sois bé -
 Fa - ther of love, gra - cious-ly bend - ing, Blest be

Largamente.

allarg. ni, sois bé - ni, sois bé - ni par deux
 Thou, blest be Thou, blest be Thou by two

allarg. ni, sois bé - ni, sois bé - ni par deux
 Thou, blest be Thou, blest be Thou by two

ff *allarg. - ff*

rit. *Tempo animato.*
 cœurs heu - reux!
 grate - ful hearts!

rit. cœurs heu - reux!
 grate - ful hearts!

rit. *Tempo animato.* *ff*

Romeo. (agonizedly)
 Ah!
 Ah!

fff

(despairingly.)

les pa-rents ont tous des en-trail-les de pier-re!
Why are all, ay, all of our kin ston-y-heart-ed?

Que dis-Why is

Allegro molto.

ff

Romeo.

tu?... Ro-mé-o! — Ni lar-mes, ni pri-nor en-
this? Ro-me-o! — Nor weep-ing,

ff

è-re, Rien, — rien ne peut les at-ten-drir!
treat-ies, Naught, — naught can move them to com-ply!

dim.

p

A la por-te des cieux, Ju-li-
At the por-tal of heav'n, my be-

p

et-te, à la por-te des cieux!
lov-ed, at the por-tal of heav'n!

cresc.

f

Juliet.

et mou - rir!! Mou - rir!
and to die! To die?

dim. *p*

ah! la fiè - vre té - ga - re! De toi quel dé - li - re s'em -
Ah! a fe - ver doth seize thee! What aw - ful il - lu - sions dis -

cresc.

pa - re? Mon bien - ai - mé! rap - pel - le ta rai - son.
ease thee? My on - ly love, re - mem - ber where thou art!

f

Romeo.

(bewildered.)

Hé - las! Je te croy - ais mor - te et j'ai
Ah me! I had thought thee dead, and I

f

Juliet.

Ce poi - son!! ju - ste ciel!!!
This poi - son? Woe is me!

bu drank ce poi - son!
this poi - son!

ff *ff*

Con - so - le - toi, pauvre
Fail not, poor heart, in

à - me, Le rêve é - tait trop beau! L'a -
sor - row, Our dream was all too fair! On

mour, cé - les - te flam - me, Sur - vit même au tom -
love there dawns a mor - row That ends not in de -

beau! Il sou - lè - ve la pier - re,
spair! From the tomb's low'ring por - tal

Et des an - ges bé - ni, Comme un flot de lu -
Now the stone falls a - way, Borne by an - gels im -

miè - re, Se perd dans lin - fi -
mor - tal The soul hie - eth to

f *dim.* *p*

And. *

Più animato. (♩ = 88.) Juliet.

ni. ô dou - leur!! ô tor - tu - re!!!
day! Oh de - spair! Oh, what an - guish!

f *f* *ff*

Moderato. (♩ = 80.)

Romeo.

E - coute, ô Ju - li - et - te! L'a - lou - et - te dé -
But hark, Ju-liet, my dar - ling! 'Tis the lark yon - der

ppp

Andante. *And.* *

jà nous an-non - ce le jour!!! Non! non, ce n'est pas le
calls, to re-mind us of day! No, no! it is not the

f *p* *mp*

And. * *And.* * *And.* * *And.* *

jour, ce n'est pas l'a - lou - et - te!
day, nor the lark's ear - ly call - ing!

And. * *And.* * *And.* *

C'est le doux ros - si - gnol, — con - fi - dent de l'a -
 'Tis the sweet night-in - gale, — that of love sings a

pp

Ad. * *Ad.* * *Ad.* *

Allegro. (♩ = 66.) Juliet.

mour! — Ah! —
 lay! — Ah! —

p *cresc.* *molto* *ff*

— cru - el é - poux! — de se poi - son fu -
 — thou cru - el man! — Why hast thou so be -

ff

nes - te Tu ne m'as pas lais - sé ma part! —
 reft me? There is no poi - son here for me! —

f *dim.* *ff*

a tempo

Ah! — for - tu - né poi - gnard! —
 Ah! — yet a way I see! —

allarg. *a tempo* *ff*

Romeo (terror stricken.)

(She stabs herself.)

ton se - cours me res - te! Dieu! — qu'as ³ tu
For a poignard is left me! Heav'ns! — What hast thou

f *ff*

Andante. (♩ = 60.)

Juliet.

(tenderly.)

fait? — Va! — ce mo - ment est
done? — Love! thine are vain a -

ff *pp*

Tempo I.

doux! — Ô joie in - fi - nie et su - prè - me De mou -
larms! — 'Tis joy, 'tis delight o - ver - flow - ing So to

pp

rir — a - vec toi! —
die — in thy arms!

Viens! un bai - ser!!! je
Come! yet a kiss! I

f molto ritenuto

t'ai - - - me!
love thee!

pp

poco ritard. (with effort.) *rit.*

Sei - gneur, Sei - gneur, — par - don - nez -
O Lord, O Lord, — re - ceive our

Romeo. (with effort.) *rit.*

Sei - gneur, Sei - gneur, — par - don - nez -
O Lord, O Lord, — re - ceive our

poco ritard. *pp* *cresc.* *f rit.* *Ad.* *

Andante.

nous! —
souls!

nous! —
souls!

Andante. (♩ = 56.) *f*

f

Ad. * *Ad.* * *Ad.* *

* End of Opera.

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